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BY SIR HENRY RAEBURN

Miscellaneous

The Earl of St. Vincent — By Mrs. Delves Broughton

JOHN, the future Earl of St. Vincent, second son of Swynfen Jervis, was born at Meaford, near Stone, Staffordshire, on 20th January, 1735. The oak-panelled room in which he first saw the light of day is to be found in the older part of the house. Beneath it is the study, also oak-panelled, and having, as was discovered some twenty years ago, a secret room near the fireplace with space sufficient to contain several persons, and lofty enough for a man of large stature to stand upright. This hiding hole communicated with the passage at the back and with the room above. An ancient oak cabinet, part of the furnishing of the study, is fitted with such cunningly devised secret drawers that the sum of £200 in Bank of England notes lay there safe and undiscovered through at least one owner's fifty years' occupancy of Meaford.

Amongst the many relics of the Earl of St. Vincent with which the house abounds may be mentioned a gold casket that contained the Freedom of the City of London; it is of fine and very ornamental workmanship, and is further enriched with coats of arms and initials beautifully executed in enamel, while engraved inside the lid is the following inscription:—

INTERIOR OF BEDROOM AT MEAFORD IN WHICH JOHN JERVIS (EARL OF ST. VINCENT) WAS BORN

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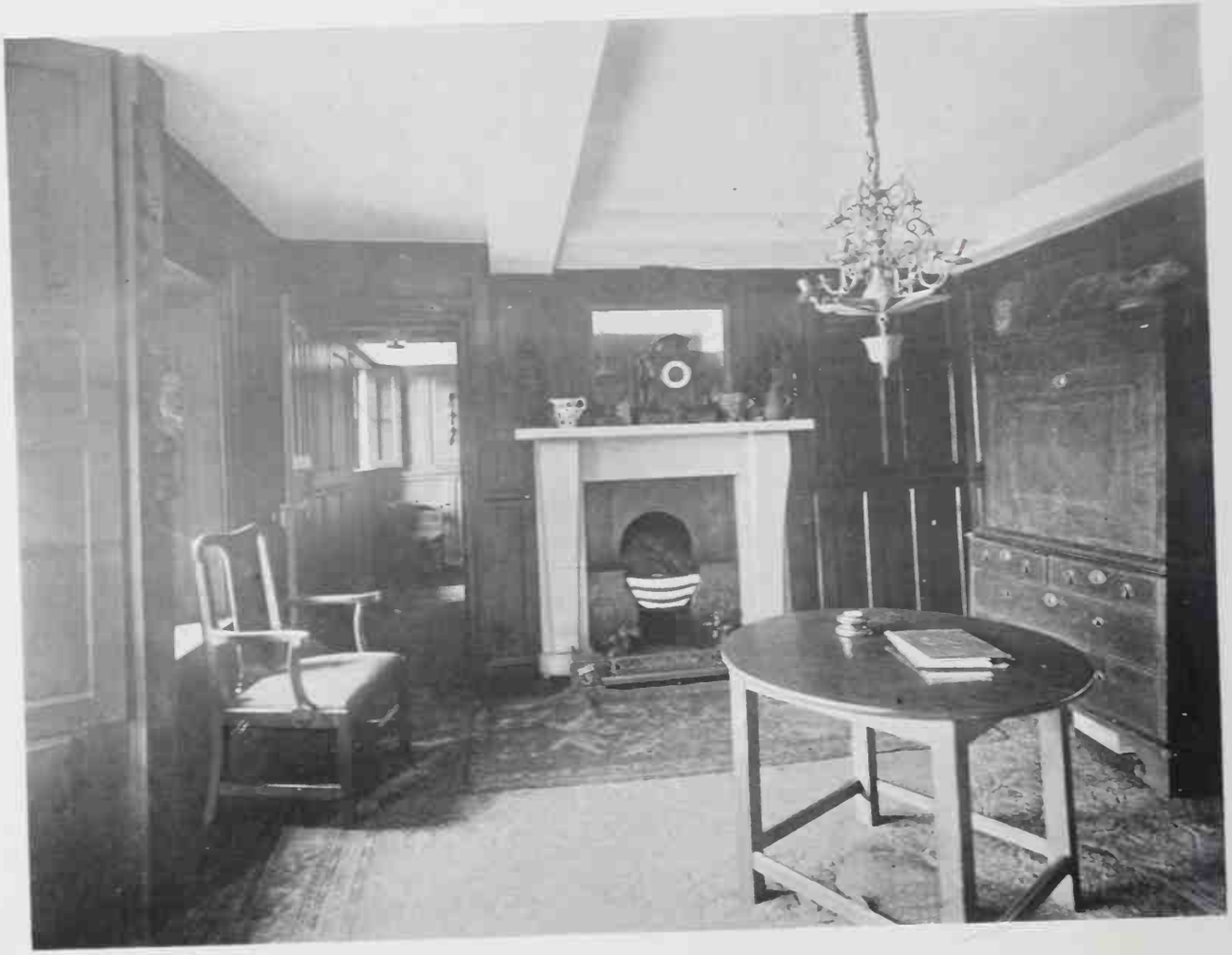

OLD STUDY AT MEAFORD, WITH HIDING HOLE BEHIND THE FIREPLACE

" Le Mesurier. Mayor. A Common Council held in the Chamber of the Guildhall of the City of London on Thursday the 27th day of May, 1794, resolved unanimously that the Freedom of the City be presented to Sir John Jervis, K.B., in testimony of the high Esteem of the Citizens of London for his gallant conduct and essential service whereby glorious and important advantages have been obtained by His Majesty's Naval Forces under his Command in the West Indies."

After Jervis's victory off Cape St. Vincent he received another valuable token of appreciation, in

SWORD PRESENTED TO EARL OF ST. VINCENT BY THE CORPORATION OF THE CITY OF LONDON

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THE EARL OF ST. VINCENT FROM AN OLD PRINT

the shape of a magnificent sword, handed to him by the Corporation of the City of London. Its richly-chased and diamond-studded hilt is ornamented with pictures in enamel, including scenes of the battle, the City Arms, naval trophies, and the Jervis Arms with the motto "THUS." This motto was adopted by the Earl at the instigation of his sister, Mrs. Ricketts, to whom it was suggested by hearing the slow and monotonous chanting "T.H.U.S." by a helmsman whilst steering. A discussion on the subject at Landsdowne House resulted in Lord Shelburne, the Earl's intimate friend, considering it appropriate, both from a nautical point of view, and with regard to Lord St. Vincent's natural and unequivocal straightforwardness.

MRS. JERVIS, MOTHER OF THE EARL OF ST. VINCENT

Numerous miniatures, old engravings, and pictures in oils at Meaford depict the Earl of St. Vincent in various stages of his career, from the youth with hair powdered and curled, lace ruffle, and smart be-buttoned coat, to the old man on whose bent head the scanty locks are bleached with age. In one and all of these portraits there exists the same expression of power and determination. Vice-Admiral Colomb, when writing of Jervis, remarks: "In his full vigour his face — always wonderfully mobile — conveyed the idea of immense confidence and self-reliance. It was a face capable of the sternest threatening; but it is impossible not to recognise the excessive kindness of the expression in repose, while humour dances in the resolute blue eyes." "We know that the spontaneous side

EARL OF ST. VINCENT FROM A PRINT DATED 1823

EARL OF ST. VINCENT FROM A MINIATURE

PORTRAIT OF EARL OF ST. VINCENT AND PICTURE OF THE BATTLE OF ST. VINCENT, AT MEAFORD

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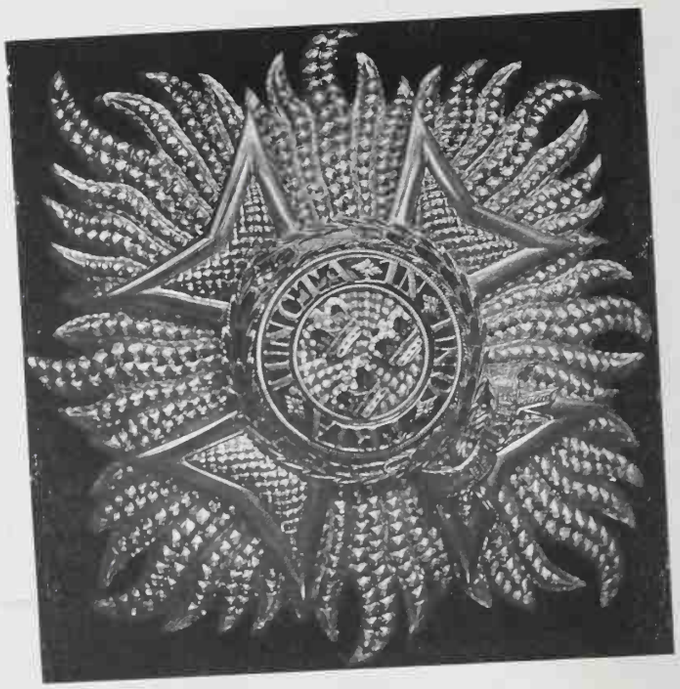
EARL OF ST. VINCENT FROM A MINIATURE



EARL OF ST. VINCENT'S ORDER OF THE BATH

of his character was warmth of feeling, toleration, charity, and a strong sense of humour." It is probable that he inherited this latter trait from his mother (who was a Miss Parker, of Park Hall, Staffordshire), for in her picture—that of an elderly lady wearing a much be-frilled cap, beneath which peep pretty white curls—there is a dimpling expression of the mouth that points to an appreciation of the ludicrous.

All the later representations of the Earl of St. Vincent give his Order of the Bath a prominent position. Allusion is made to this fact in a hitherto unpublished letter of Disraeli to Mr. C. Tower, of Weald Hall, who, referring to memories of his boyhood's holidays spent at South Weald, remarks, "What I do remember was Lord St. Vincent, who gave me perpetual lectures on the Order of the Bath, apropos of its badge, which was embroidered on all his garments." This Order of the Bath still exists at Meaford. Here, too, are medals, gold and silver, struck in commemoration of the battle of St. Vincent, showing on one side a picture of Neptune crowning the hero with a wreath of laurel, and on the reverse an inscription, "Sir John Jervis with 15 sail pursued and defeated the Spanish Fleet of 27 sail of the Line. Feb. 14th, 1797."

EARL OF ST. VINCENT WHEN VERY OLD

CURIOUS OLD PRINT AT MEAFORD

BUST OF THE EARL OF ST. VINCENT

Although Lord St. Vincent inherited Meaford from his elder brother, who died childless, he does not appear to have ever made it his home. His later days were spent in Essex, where he had bought a small property—Rochetts, in the parish of South Weald. The house not being large enough for his requirements, he wrote home to his architect, "I have a pocket full of money and I want to spend it," ordering him at the same time to get a new house built, and to have it finished and ready for occupation in six months. The architect, aghast at such unseemly haste, and not realising his employer's character, replied that it could not be done. Jervis proved insistent. "Can't! There is no such word in the Naval vocabulary. It *must* be done!" This short but peremptory rejoinder produced immediate effect, and like Louis XIV. at Versailles, "The King had to be obeyed, but the architect won him to a compromise." It was done—in a way. Spacious rooms were added to the former building, rooms built of wood and tiles, and when the Earl returned he found all prepared for his reception.

GOLD CASKET PRESENTED TO THE EARL OF ST. VINCENT WITH THE FREEDOM OF THE CITY OF LONDON

In 1799 he was obliged to relinquish his Mediterranean command owing to ill health caused by worry.

He came to Rochetts, and lived there for some time in seclusion. His last appearance in parliament was in 1810. He had won great battles, had, with a firm hand, subdued mutiny in the Navy, and, as First Lord of the Admiralty, had exposed gigantic frauds, whereby the king's stores were mulcted of about £500,000 a year: and in so doing had made many enemies. "Adorned," as Sheridan remarked, "with a triple laurel crown for defeating the enemy, the mutineer, the corrupt," he now finally took up his abode in his own home, where he entertained with lavish hospitality. But, accustomed for so long to command, he could not, even in private life, entirely free himself from showing that his will was law. His visitors had to conform to arbitrary rules, which necessitated their being out of bed at six in the morning. His own early rising, for he was often out-of-doors between two and three o'clock in summer-time, was second nature to him, and in these matutinal rambles he always provided himself with half-a-crown to give, as a reward, to the first labourer he met going to his work. He had a code of rules hung in the servants' hall stating —"The servants are welcome to eat and drink as much as they please, but nothing is to be wasted."

MURAL TABLET TO THE EARL OF ST. VINCENT IN STONE CHURCH THE BUST IS BY CHANTREY

Amongst his guests were the Dukes of Clarence and Sussex, who came escorted by a guard of soldiers. They travelled in their own coaches drawn by four or six horses with postillions. Lord St. Vincent affected the same state in his journeyings to and from London. Unable from his inland home to gaze on the love of his life —the sea—and pining for the sight of water, he constructed a lake on his property. Here he is said to have boated with four other admirals, his old friends and comrades, Lord Garlies, Colpoys, Matthew Scott, and the Earl of Northesk. For some years before his death he was unhappily at variance with the rector of his parish, whom he considered had played him a "sly trick," and he vowed he would never again enter his church "dead or alive." This decision he adhered to with his usual determination, and when he died, 13th March, 1823, at the ripe age of eighty-nine, his body was taken to be buried in the family mausoleum beneath the east wall of Stone Church. Within the church a tablet records his valiant deeds and the many distinctions he had gained by his bravery and skill. Surmounting it is a white marble bust of the old earl, amidst a trophy of flags and anchors.

MEDAL STRUCK IN COMMEMORATION OF THE BATTLE OF ST. VINCENT

Sir Frederic Cowen's Collection

By George Cecil

It sometimes happens that English composers are amongst the most appreciative of collectors. Beginning with old scores, the quaintly expressed programmes (adorned, perhaps, with a rather roughly executed wood-cut of the Royal Arms) which Handel and others more or less humbly submitted to their patrons, and—if fortune favours them—inlaid virginals, spinets, harpsichords, tom-toms, huge lutes, the *juruparis* of the Rio Negro Indians, the Mexican *clarin*, through which the air is inhaled, the Amazon *turé*, and Aztec *yotl*-bells, they have by degrees extended the scope of their activities. From a pair of Elizabethan virginals to a coffin stool—or even a massive shovel-board table of the same period—is but a step, and the man who, in his quest of the national instruments of all nations, searches China for an early example of a *yan kin* (as the native dulcimer is called), and Italy for a mediæval *zampogna*, may include in his attentions specimens of carved Chinese tortoiseshell and a black Bologna sideboard. And pre-eminent amongst those who, from small beginnings, have, in the course of their wanderings, got together a valuable and representative collection, is Sir Frederic Cowen.

Sir Frederic has practically been a collector—and an ardent one, too—for close upon half a century. As a boy he learned his notes at a little old-fashioned cottage piano, which may be said to have formed the

No. I.—ELABORATELY CARVED OAK FLEMISH CABINET SIXTEENTH CENTURY

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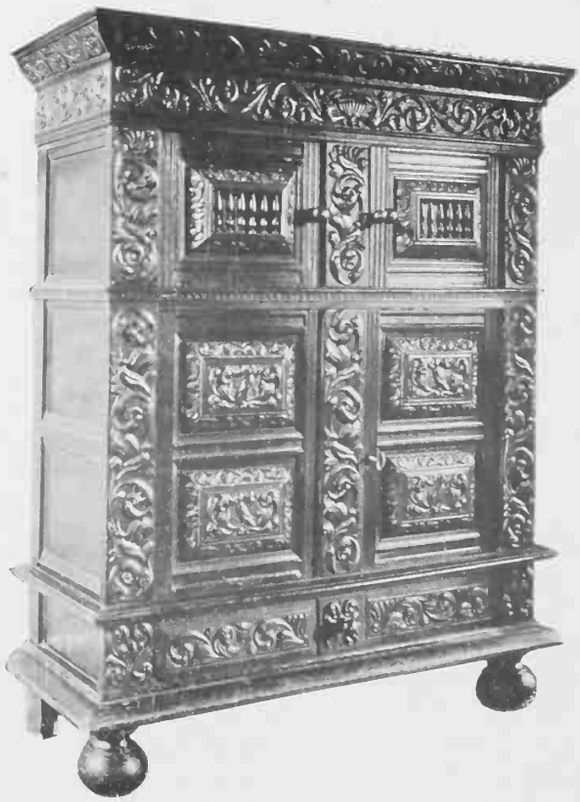


No. V.—CARVED OAK CABINET

nucleus of his collection; and as the young composer's taste developed, the list, headed by the piano, included a vast quantity of coloured engravings, caricatures of the frightful fashions of the day by Cruikshank and Rowlandson, and innumerable mezzotint portraits of famous musicians, to which, in course of time, were added many *objets d'art* and *objets de vertu*. To-day his house contains examples of almost everything one could wish to collect, while some of the treasures are of considerable value. He also has the good fortune to have happened upon certain pieces of furniture which, it is believed, are exceedingly scarce, amongst them being the unconventional Adams mahogany wheel-back chair included in our illustrations. The wheel is similar to the steering-wheel of a ship; the eight spokes are carved in a decorative manner, and the outer part is left practically untouched. But the piece which will perhaps most appeal to the reader is the oaken cabinet shown in No. i. Elaborately carved, it is a particularly fine example of Flemish sixteenth-century furniture. Nor is it likely that any other private collection contains a finer specimen, or, indeed, a more valuable one of its kind.

The thrice-blessed collector also has got together a number of chairs, one of which, a carved oak specimen of the Stuart period, especially excites covetous feelings in the mind of the beholder who has not been so fortunate as to have forestalled its lucky possessor. The proportions are admirable, and, as will be seen from No. ii., it has a dignity which seldom is wanting in the furniture of this period. Of a very different type are the hand-painted Hepplewhite chair — which, by the way, forms one of a pair—and the Chippendale example with the claw-and-ball termination to its sturdy carved legs, the graceful curve of which is so characteristic of Chippendale's period. These are reproduced in Nos. iii. and iv. No less desirable is the carved oak cabinet shown in No. v., for, apart from its value as a singularly beautiful example of old English (probably Jacobean) work, the carving on the four lower panels, around the two upper ones, and elsewhere, makes one feverishly anxious to find its fellow. It may be noted that although the upper part of the sides is embellished similarly to the front, the eight panels, curiously enough, are left severely bare, thus suggesting that the carver was prevented from completing his handiwork, or that it was thought best to leave them in this semi-unfinished state. The two projections with which the top right and left doors are furnished take the place of handles, the shallow drawer at the bottom being opened in the same manner, while the centre compartment is provided with the original lock and key. No less interesting and valuable is the oak Jacobean sideboard shown

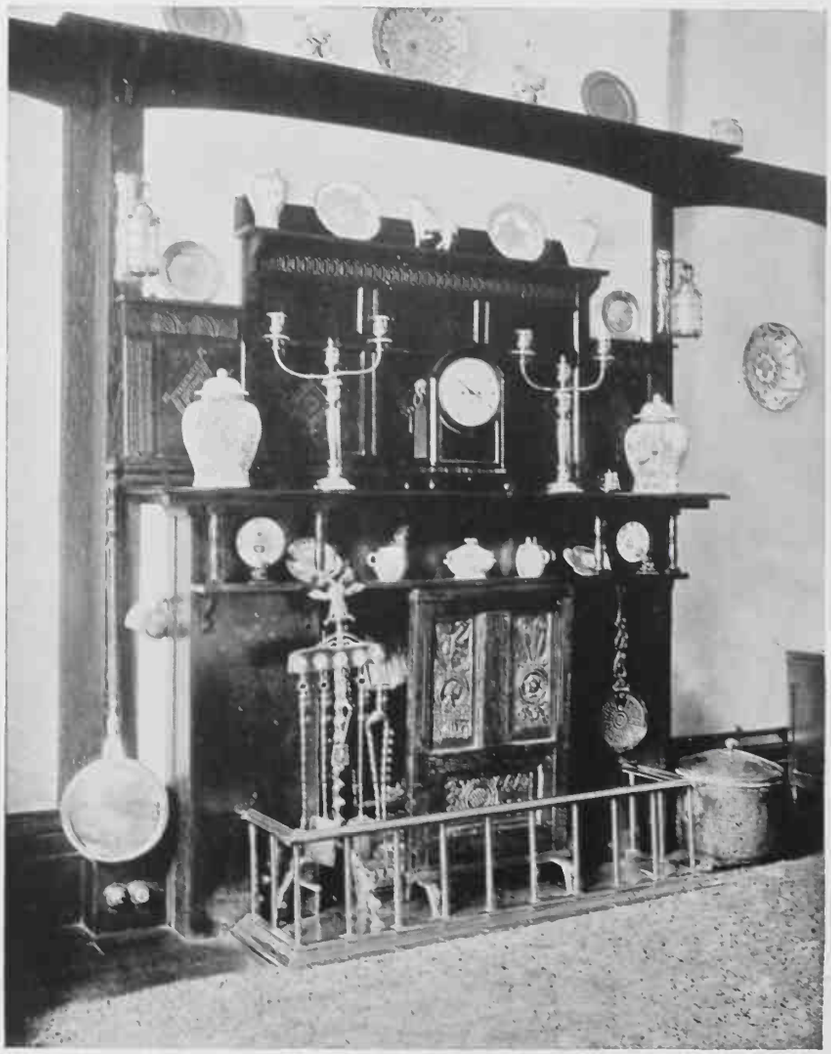
No. VI.—OAK JACOBEAN SIDEBOARD

No. II.—CARVED OAK CHAIR
STUART PERIOD

No. III.—HAND-PAINTED HEPPLEWHITE CHAIR
ONE OF A PAIR

No. IV.—CHIPPENDALE CLAW-AND-BALL CHAIR

No. XI.—ADAMS MAHOGANY WHEEL-BACK ARMCHAIR



No. VII.—CARVED OAK MANTELPIECE, OAK FIRE-SCREEN, CHIPPENDALE CLOCK, AND BLUE AND WHITE DELFT DISHES, ETC.

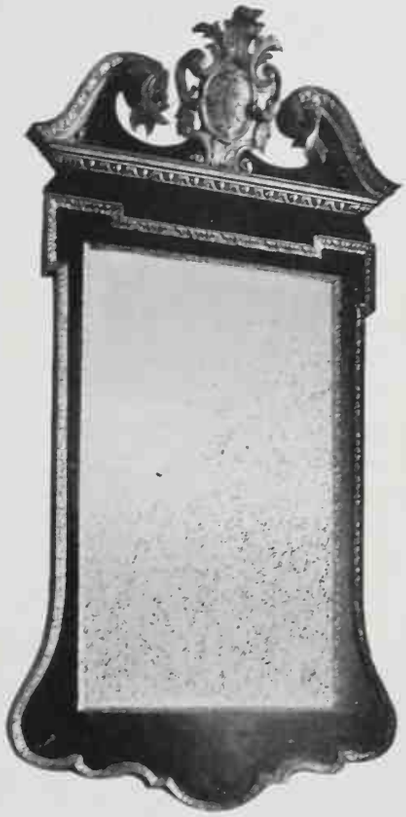
in No. vi., the simple, but effective, decoration on the panelling being wholly typical of the period. The upper portion forms a cupboard, a drop-lid (with the original lock and hinges) taking the place of a door or doors, and below it is a small shelf. Beneath are one shallow drawer and two deep ones, the last-named having locks, and the ten wooden bosses lend a finish to the piece, which, as will be seen, suggests a combined sideboard and chest of drawers.

No. vii. is in itself a miniature collection, showing, as it does, a carved oak mantelpiece, an oak fire-screen, blue and white Delft dishes, a Chippendale clock, two blue and white Oriental vases, an engraved and partially pierced warming-pan, with its original handle, a copper coal-box, whose simplicity delights the eye, and a pair of two-armed Sheffield plate candlesticks. The fire-screen is particularly curious, and, if its rareness be taken into account, the collector who succeeds in discovering a duplicate will be more than ordinarily fortunate. Valuable, too, is the very decorative Queen Anne mirror shown in No. viii. Framed in walnut and beaded gilt, it is exquisitely proportioned, the heavy ornamental top being balanced by the graceful undulations of the lower extremity—which both continue the scheme of decoration and convey the desired sense of contrast. No. ix. illustrates an inlaid bureau of the time of Louis XIII., the key-holes being surrounded by the *fleur-de-lys*, while the middle receptacle has two little curved doors, to which are attached two diminutive clenched fists in brass. The china on the top of the bureau—from left to right—consists of a Japanese bowl, a very rare old shagreen Worcester vase, two old Chelsea Georges, and an old Chelsea peacock. Grandfather — or, to adopt the more technical term, long case—clocks also have engaged Sir Frederic Cowen's attention, the one shown in No. x. being an example of the English lacquer variety. The clock has two sets of chimes; and the usual gilt, or brass, balls, which, in the writer's opinion, are out of

THE FORTUNE TELLER

FROM THE ORIGINAL BY THE REV. W. M. PETERS, R.A.

place, have been omitted by the craftsman who made the case. Above the dial, the spandrels of which are fairly plain, appears the maker's name—James Cowan, Edinburgh.



No. VIII.—QUEEN ANNE MIRROR IN WALNUT-GILT

No. X.—ENGLISH GRANDFATHER CLOCK, ENGLISH LACQUER, AND TWO SETS OF CHIMES

No. IX.—FRENCH INLAID BUREAU (LOUIS XIII.)

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Coins and Medals

The Early Coinage of America (1584-1774) Part II.

By Philip Nelson, M.D., M.B.N.S.

BETWEEN the years 1685-1688 there was struck a piece in tin of the value of $\frac{1}{24}$ part of a Spanish real. The dies for this issue were the work of Roettier, and in the year 1829 they, with other dies, passed into the hands of the dealer, Matthew Young, who caused numerous restrikes to be made, which may, however, be readily distinguished from the original impressions by the suspicious quality of the metal. The following is a description of the coin :—

No. XIII.—JAMES II. COLONIAL TIN COIN, 1685

Obv., equestrian figure of James II., riding to left, surrounded by the legend

IACOBVS . II. D. G. MAG. BRI. FRAN. ET. HIB. REX.

Rev., four shields arranged cruciformly and joined by chains, bearing the Arms of England, Scotland, Ireland, and France. Within the four quadrants, occur VAL. 24. PART REAL HISP. Weight, 152 grains. (No. xiii.) A variety is known which reads HB. on the obv.

In the year 1694 there were struck two pieces for the American Colonies, one being for New England and the other for Carolina. The obverse die is in both cases the same and identical with the die for the so-called plague halfpenny of William and Mary. This die is still preserved in the mint and is the work of Roettier.

New England, halfpenny, copper. Obv., an elephant standing to left.

Rev., GOD PRESERVE NEW ENGLAND 1694 : in five lines. The weight varies from 133 to 236 grains. (No. xiv*a*.)

Carolina, halfpenny, copper. Obv., similar to the previous coin.

Rev., GOD : PRESERVE : CAROLINA : AND : THE : LORDS : PROPRIETORS. 1694, in six lines. (No. xiv*b*.) A variety reads PROPRIETERS.

These coins weigh from 130 to 162 grains, and were, like the previous piece, struck in England.

The next piece to appear for use in America was a brass token of the value of one shilling, and which, as only two specimens have come down to us, appears to have been only a pattern. The following is a description of the piece :—

Obv., a large mullet, voided at the points and centre surrounded by

RICHARD . DAWSON . ANNO . DOM . 1714.

Rev., a house, in exergue XII, enclosed by the words,

GLOVCESTER . CO. VIRGINIA.

Edge plain, weight 62 grains.

Eight years after the issue of the above token a large coinage was prepared for the North American Colonies by William Wood, who is perhaps better known as the issuer of Wood's halfpence for Ireland,

a *b*

No. XIV.—NEW ENGLAND AND CAROLINA HALFPENCE, 1694

against whom Swift penned his celebrated Drapier's letters.

On July 12th, 1722, Wood obtained a patent to strike coins for the North American Colonies for a period of fourteen years. The amount to be issued was not to exceed 300 tons, of which 200 tons were to be coined during the first four and not more than ten tons per annum during the last ten years. For this right of coinage Wood was to pay a rent to the Crown of £100 and to the clerk comptroller £200 per annum. The material for the striking of these coins was a mixture called Bath metal, the composition of which was as follows:—

Silver	... ...	1 dwt.
Spelter	... ...	4 ozs. 19 dwts.
Brass	... ...	15 ozs.

Sixteen ounces of this were to be coined into either thirty twopenny pieces, sixty pence, or one hundred and twenty halfpence.

These coins for America are best known as "Rosa Americanas," and were issued during the years 1722-1724; the dies of which were engraved by the following:—Mr. Harold, Mr. Lammas, and Mr. Standbroke.

Some of the dies for the American coinage were taken to New York by Mr. Winthorpe when he emigrated from England.

These coins were struck at the French Change, Hogg Lane, Seven Dials, and also at Bristol, the blanks for which were heated before being struck by the die, and this circumstance may account for the numerous examples which appear blistered as though by the action of fire. Possibly the unusual composition of which these coins were made accounts for the few examples which come down to us in fine condition, the softness of metal being unable to withstand the effects of time and circulation.

The difficulty of passing this issue is shown by the following letter, addressed to the Governor of New Hampshire, and dated October 29th, 1725.

WHITEHALL, 29th OCT., 1725.

"SIR,

His Majesty having been pleased to grant to Mr. William Wood his Letters Patents for the Coyning of Halfpence, Pence and Two Pences of the Value of Money of Great Britain for the use of His Majesty's Dominions in America, which said Coyn is to receive such additional Value as shall be reasonable and agreeable to the customary allowance of Exchange in the several parts of those His Majesty's Dominions, as you will see more at large by a Copy of the Patent which will be laid before you by the person, that delivers this Letter to you: I am to signify to you His Majesty's pleasure, that, in pursuance of a Clause in the said Patent by which all His Majesty's Officers are to be aiding and assisting to Mr Wood in the due Execution of what is therein directed and in the legal Exercise of the several Powers and Enjoyment of the Priveleges and Advantages thereby granted to him, you give him all due Encouragement and Assistance, and that you and all such other of His Majty's Officers there, whom it may concern, do readily perform all legal Acts, that may be requisite for that purpose; This I am particularly to recommend to your Care; and to desire your Protection to Mr Wood and to those he shall employ to transact this affair in the Provinces under your Government.

I am, Sir,
Your most humble Servant,
HOLLES NEWCASTLE.

"Governor of the Massachusetts Bay
and New Hampshire"

On January 14th, 1723, the following notice appears in *The London Post*, "William Wood, of Wolverhampton, Esq., having a patent for fourteen years, for coining farthings and halfpence for Ireland, and halfpence, pence and twopences for all His Majesty's dominions in America, hath erected a building in Phoenix Street, Brown's Gardens, near the Seven Dials, for the American coinage."

On January 18th appeared in the same paper this further information: "In about a week's time Wood will begin to coin at Bristol pieces for America, which will be made of a beautiful compound metal."

Wood selected Bristol as his place of mintage owing to the fact that at that time, 1723, Bristol was the centre of the English brass trade and possessed the largest copper smelting works in the kingdom.

William Wood died in London, August 2nd, 1730. He was married to Mary Molyneaux, of Witton Hall, Staffordshire.

Twopence, undated. Obv., GEORGIVS . D : G : MAG : BRI : FRA : ET : HIB : REX. Laureate head of King to right.

Rev., large seeded rose, above which is . ROSA . AMERICANA . and beneath . UTILE . DULCI . Weight, 160 grains.

This piece was followed by a very similar coin of better execution, in which the words UTILE DULCI occur on the label.

Twopence, undated. Obv., GEORGIVS . D : G : MAG : BRI : FRA : ET . HIB : REX. Laureate head of King to right.

Rev., seeded rose, above which is ROSA . AMERICANA, and beneath UTILE . DULCI on a label. Weight, 244 grains.

Following this would be struck a penny bearing the date 1722, in which the use of V's in place of U's, both on obverse and reverse, appears to have been issued before the other coins of the same year.

Penny, 1722. Obv., GEORGIVS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, around which is ROSA . AMERICANA ✿ VTILE . DVLCI . J722 ✿ Weight, 116 grains. (No. xv.)

Following the previous coin, and similar as regards the reverse, is:

Penny, 1722. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, around which is ROSA . AMERICANA ✿ VTILE . DVLCI . J722 ✿ Weight, 115 grains.

There is also a halfpenny, the reverse reading of which is somewhat abbreviated.

Halfpenny, 1722. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, around which is ROSA . AMERI : VTILE . DVLCI . J722. Weight, 63 grains.

A halfpenny somewhat similar exists, with the legends on both the obverse and reverse contracted.

Halfpenny, 1722. Obv., GEORGIUS . D : G : REX. Laureate head of King to right.

Rev., seeded rose, around which is ROSA . AMERI : UTILE . DULCI . J722. Weight, 63 grains. (No. xvi.)

No. XVI.—GEORGE I. HALFPENNY, 1722

The five succeeding coins would appear doubtless in the order in which they are here placed.

Twopence, 1722. Obv., GEORGIUS . D : G : MAG : BRI : FRA : ET : HIB : REX. Laureate head of King to right.

Rev., seeded rose, above which is ROSA. AMERICANA . J722.; and beneath, UTILE . DULCI., on a label. Weight, 214 grains. (No. xvii.)

Penny, 1722. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, around which ROSA. AMERICANA . UTILE . DULCI. J722 ✿ Weight, 124 grains.

Penny, 1722. Obv., GEORGIUS . DEI . GRATIA. REX. Laureate head of King to right.

Rev., seeded rose, around which ROSA . AMERICANA ✿ UTILE DULCI . J722 ✿ Weight, 126 grains. (No. xviii.)

Halfpenny, 1722. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

No. XV.—GEORGE I. PENNY, 1722

Rev., seeded rose, around which is ROSA . AMERICANA . UTILE . DULCI . J722 ✿ Weight, 69 grains.

Penny, 1722. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, around which is ROSA . AMERICANA . UTILE . DULCI . J722. Weight, 122 grains.

In the year following, 1723, it was probably intended to repeat the design of 1722, as evidenced by the following piece.

Halfpenny, 1723. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, around which is ROSA . AMERICANA ✿ UTILE DULCI . J723 ✿ Weight, 64 grains.

This design was abandoned in favour of the handsome coins bearing a crowned rose. Three denominations, viz., twopence, penny and halfpenny, exist.

Twopence, 1723. Obv., GEORGIUS . D : G : MAG : BRI : FRA : ET . HIB : REX. Laureate head of King to right.

Rev., seeded rose beneath a crown, above which is ROSA . AMERICANA . J723; below, on a label, UTILE . DULCI. Weight, 238 grains.

Penny, 1723. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose beneath a crown, above which is ROSA . AMERICANA . J723; below, on a label, UTILE . DULCI. Weight, 126 grains.

Halfpenny, 1723. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose beneath a crown, above which is ROSA . AMERICANA . J723; below, on a label, UTILE . DULCI. Weight, 64 grains. (No. xix.)

In the author's collection is a unique silver proof of the previous coin with a colon after GRATIA and 1723. Weight, 69 grains.

Pattern Twopence, 1724. Obv., laureate bust of King to right, with hair curling beneath the prominent truncation of the neck.

No. XVII.—GEORGE I. TWOPENCE, 1722

No. XVIII.—GEORGE I. PENNY, 1722

GEORGIUS . D : G . MA . B . FRA . ET . HIB . REX.

Rev., a seeded rose beneath a crown, above which is ROSA. AMERICANA. J724; and beneath, on a label, UTILE . DULCI. Weight, 200 grains.

Of this coin only four examples are known, one of which is in the cabinet of the writer. A proof exists in silver, whilst a variety occurs in brass, reading M. B. FRA. on the obv. Weight, 160 grains.

Of the year 1724 there exists a penny very similar to that of 1723.

Pattern Penny, 1724. Obv., laureate head of King to right, with hair curling beneath the neck. GEORGIUS . D . GRATIA . REX.

Rev., a seeded rose, beneath a crown; above, ROSA . AMERICANA : J724; and beneath, on a label, UTILE. DULCI. Weight, 118 grains.

A variety occurs reading DEI on the obverse.

No. XX.—GEORGE I. PATTERN PENNY, 1724

Subsequent to this was struck a coin which, although it is undated, must be of the year 1724, since the obverse is identical with that of the pattern Irish halfpenny of the same date.

Pattern Penny (1724?). Obv., fine laureate bust of King to right, with hair curling beneath the truncation of the neck. GEORGIUS . DEI . GRATIA . REX.

Rev., a leafy sprig, springing from the ground, bearing three roses and two buds. ROSA : SINE : SPINA. Weight, 120 grains. (No. xx.)

Of this piece only three specimens are known to exist.

As William Wood died in 1730, the coin described beneath was in all probability issued by his successors to the patent. There remain to us now only three specimens of this coin.

No. XIX.—GEORGE I. HALFPENNY, 1723

Pattern Twopence, 1733. Obv., laureate head of George II. to left. GEORGIVS . II . D . G . REX.

Rev., a branch bearing a full-blown rose, a bud, and seven leaves, beneath a crown; above is ROSA . AMERICANA . 1733; and beneath, on a label, UTILE . DULCI. Weight, 290 grains. (No. xxi.)

Of the obverse of this coin there exist some six examples, struck in steel, one being in the writer's collection; on the reverse of one specimen is engraved Hawkins, Janry 1737. A complete piece, struck in Bath metal, was lost, owing to the wreck of the ship "Arctic," on its way to America.

From 1737 to 1739 inclusive, copper tokens of the value of threepence were struck by John Higley, of Granby, in the State of Connecticut. There exist four principal varieties, which may be described as follows:

A. Obv., a deer standing and facing to the left, surrounded by

☞ THE . VALVE . OF . THREE . PENCE.

Rev., three hammers each surmounted by a crown, enclosed by ✡ CONNECTICVT. 1737.

B. Obv., as A, but reads ☞ VALVE . ME . AS YOU . PLEASE ✡ III. A crescent beneath the deer.

Rev., as A, ☞ I . AM . GOOD . COPPER 1737.

C. Obv., as A, but a crescent above the deer.

No. XXI.—GEORGE II. PATTERN TWOPENCE, 1733

No. XXII.—HIGLEY THREEPENCE, 1737-1739

☞ VALVE . ME . AS . YOU . PLEASE. ✡

Rev., A broad hatchet,

☞ I . CUT . MY . WAY . THROUGH. (No. xxii.)

D. Obv. and rev., as C, but the date 1739 follows the legend on the reverse.

These coins weigh from 122 to 170 grains.

No. XXIII.—PITT FARTHING, 1765

On March 22nd, 1765, the Stamp Act was passed by the English Parliament, and was repealed, largely through the energy of Pitt, on the 18th of March following. In order to commemorate this latter event, Mr. Smithers, of Philadelphia, caused medalettes to be struck, from the design of Colonel Revere, of Boston. Though originally intended for the purpose named, owing to the scarcity of a small circulatory medium, they were pressed into currency. These pieces are of two sizes, corresponding to a farthing and halfpenny, the former piece being exceedingly rare; the design is the same on both coins. (Nos. xxiii., xxiv.)

No. XXIV.—PITT HALFPENNY, 1765

Obv., bust of Pitt facing to the left, around which

THE RESTORER OF TRADE AND COMMERCE .

1766 . NO STAMPS.

Rev., a three-masted ship sailing to the left,

THANKS TO THE FRIENDS OF LIBERTY AND TRADE . AMERICA.

In 1773 and 1774, there were coined the last pieces for America prior to the breaking away of the colonies from the mother country; they were in all probability only a private venture, and since they were struck in copper they were no doubt intended to pass as halfpence.

Halfpenny, copper. Obv., laureate bust of George III. to right, as on the first issue of English guineas of the same reign,

GEORGIUS . III . REX.

Rev., the royal arms surmounted by a crown, above which is the date

17 73, and around VIRGI NIA.

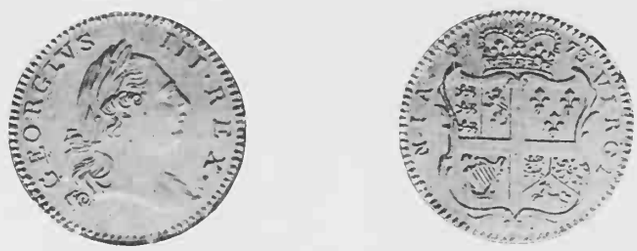
A variety is found without a dot after GEORGIUS. . Weight, 119 grains. (No. xxv.)

Halfpenny, pattern in silver. This piece, of which only three examples are known, is as follows:—

Obv., laureate bust of George III. to right, as on the second issue of the English guineas.

Rev., similar to the previous coin but is dated 1774.

Two years subsequent to the issue of the last described piece the thirteen states declared their independence, and we come to the end of the period we have under consideration.



No. XXV.—VIRGINIA HALFPENNY, 1773

Part II.—Objects of Art

By W. Roberts

ALTHOUGH the collection of pictures formed by Mr. Salting will rank as the most popular section of his splendid bequest, it forms quite a small proportion of his varied accumulations. Pictures appeal more nearly to the great mass of the general public than any other object of art. To the mind which has not undergone a long course of study the particular shade of a blue china vase is a matter of small moment, and a modern copy as attractive as a genuine antique, whether in bronze or porcelain. A picture appeals at once to the untutored as well as to the cultivated mind: the beauty of nearly every other phase of art can only be fully appreciated after a period of study, long or short, according to the artistic instinct of the student.

Some idea of the extent of Mr. Salting's vast collections may be gathered when it is stated that they are distributed in about eighty glazed cases in nearly every department of the Victoria and Albert Museum.* There are twenty-nine cases of Oriental porcelain and ten each of Italian majolica and Italian bronzes. There are also cases of Persian, Damascus, and Turkish ware, Limoges enamels, illuminated manuscripts, portraits in wax and boxwood medallions, Chinese snuff-boxes, Japanese bronzes and lacquer work, Delft and Palissy ware, Tanagra figures, knives, forks, keys, jewels, silver, Saracenic bronzes, glass, ivories, in addition to ironwork, tapestries, and so forth—the whole sufficiently varied to form the nucleus of a museum in itself of the highest importance, artistically and otherwise.

TURKISH EARTHENWARE JUG 15TH OR 16TH CENTURY

Much of the interest of a picture by an old master lies in its history, in the many or few famous collections through which it has figured since it left the artist's easel, it may be three or four centuries ago. The element of romance is nearly always present in some of these changes from one ownership to another. "I will have it after you are dead," was the angry retort reported to have been hurled at his successful rival by a disappointed French collector. Life is too short and too uncertain for every collector to realise all his

* This article was written before the Salting bequest was grouped together.

ideals, but it may be taken as certain that Mr. Salting carried few disappointments with him to the grave. He, possibly, had hopes which he himself would have been the first to recognise were beyond realisation; but, on the other hand, his long life as a collector had more than the average share of joys. Those who were present at the Amherst of Hackney sale at Christie's in December, 1908, witnessed an instance of this. He then purchased a pair of Limoges plaques, by N. Pénicaud, with *The Procession to Calvary* and *The Descent from the Cross*, for 1,550 gns., and it was not until they had been "knocked down" and "delivered" that Mr. Salting any longer concealed his joy, for he had already long possessed the centre-piece with *The Crucifixion*, and these three pieces, forming a triptych, are now joined together in the same case in the Victoria and Albert Museum. Like most other collectors, Mr. Salting could have written a fascinating book of his experience as an art hunter, but, like so many other collectors, he omitted to do this. Writers on art do not, as a rule, collect, and collectors do not write.

Whilst the history of a picture by an old master is nearly invariably a part and parcel of its "make-up," Oriental porcelain of the best period, and Italian bronzes of the Renaissance, are generally without *provenance*. The porcelain, it may be assumed, at one time formed the decoration of the homes of wealthy mandarins, and the bronzes those of the patrons of art of Italy of the best art period. But the porcelain changed hands when the mandarins were "disgraced"—most probably stolen in the confusion of change by servants, or formed the "loot" of the various European expeditions of the last half-a-century; and in either case it would be convenient to lose all traces of previous owners. Vast quantities must have been purchased at small figures by Dutch and English traders who have done business with China during the past two or three centuries—the Chinese selling vases and other articles without realising the rarity and beauty of the products of their native factories, and the European traders buying them, not so much on account of their beauty as of their "uniquity."

With a score of cases to select from it is obviously impossible to give, even in several articles, any coherent and systematic idea of the wealth of Mr. Salting's collection. All that can be done here is to indicate a few of the choicer specimens. Although not the earliest in date—seeing that they date from the second and two succeeding quarters of the eighteenth century — perhaps the most precious portion consists of the specimens of porcelain with the black enamel ground, now so much sought after by collectors, and so difficult to obtain in perfect condition. Among the earlier specimens is the famous statuette, moulded in ivory-white porcelain, of Kuan Ti, the god of war, which dates back to the period of the Ming Dynasty. Other choice pieces of various periods include a plum-blossom bottle; a beaker-shaped vase with sprays of magnolia, the white flowers worked in relief and vignetted in blue; a powdered blue vase with panels of flowers painted in brilliant enamels of the K'ang Hsi period; another of the *grand feu* decorated with archaic dragons in clouds, bats, longevity character and other emblems; a triple-gourd vase with bands and rings of plain and crackled celadon in combination with blue and white; a figure of Avalokitesavara, the Goddess of Mercy, decorated in soft enamels; a wine-pot decorated with a Toist scene and floral bands in soft enamels of *famille-verte*; a *famille-verte* vase with panel pictures posed in a rich floral ground; another of late K'ang Hsi date, with decorations in bold relief painted in enamel and colours with gold, and with the eight Immortals worshipping the God of Longevity. There are also jars and other things with *famille-rose* enamels. The Salting collection may be briefly described as a comprehensive epitome of the history of Chinese porcelain, seeing that it contains specimens which date back to the Sung period (A.D. 960-1279), and carries on the story up to comparatively recent years.

The unrivalled collection of majolica was largely built up on the dispersals of the Spitzer and Fountaine collections during the last quarter of a century. At both sales Mr. Salting spent many thousands of pounds; and a few other pieces, which he missed at those sales, and had found a temporary home in other collections, found their way eventually into that of Mr. Salting. A Caffagiolo plate, with Judith on horseback; a piece of Gubbio with a subject called *The Stream of Life*, after Robetta, is mentioned by Passeri as in his own collection; a Castel Durante tazza, grounded in the richest blue and painted with sphinxes and two cupids, dated 1520; a fine plate of the same with the *Death of Lucretia*, are a few of the more remarkable pictures. A plate forming part of a service painted by Nicola da Urbino for Isabella d'Este, wife of Gian Francesco Gonzaga, Marquis of Mantua, of which other plates are in the British Museum; and a plate covered by a landscape and the town of Urbino, are among the more noteworthy pieces from Urbino, of which there are also dishes, plaques, tazze, pilgrim bottles, ewers, salt-cellars, candlesticks, flower stands, and so forth.

There is also not only faïence from Faenza—among which are some fine and highly interesting plates—but a number of examples of Persian work of the thirteenth century, particularly an eight-pointed star

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DAVID. STATUETTE IN BRONZE, ASCRIBED TO POGGINI · 16TH CENTURY

tile painted in bright blue and sage green, with a medallion with groups of deer; in addition to which there are examples of the Oriental art in this particular branch from the fourteenth down to the seventeenth century. Of Persian, Damascus, and Turkish ware, there are five glazed cases.

The enamels fill three cases at the Victoria and Albert Museum. One of the most recent and interesting additions, the two wings of a triptych, has already been mentioned. Many of the other enamels in the collection have quite elaborate pedigrees, apart from their artistic importance. The pair of plaques with the portraits of *François I.* and *Queen Claude*, by L. Limousin, dated 1550, formed part successively of the Debruge, Soltykoff and Seillière collections—the last-named paying the then high price of 52,500 francs for the pair at the Soltykoff sale some twenty or more years ago. A plaque with a portrait of *Jeanne de Genoulliac, Baronne de Rhingrave*, also by L. Limousin, and dated 1550, is among the other examples of the famous Limoges enameller. Other celebrated enamellers represented in the collection are: Jean Cortoys (the name is spelt in several ways), by whom there are several plates and dishes; Colin Nouailher (or Couly Noylier) by a casket or wood with plaques of enamel; Léonard (or Nardon) Pénicaud, with a circular plaque with *Herod and the Daughter of Herodias* at a table, on which is the head of John the Baptist, and a plaque with a figure emblematical of *Fortune standing on a Globe*, both from the Magniac collection, and other articles by or of the school of L. Pénicaud, from the Spitzer and other collections. By Jean Pénicaud the Second, or his school, there is a plaque with the Crucifixion, as well as a tazza and cover with scenes from the life of Samson, signed and dated 1539, which passed through the Strawberry Hill collection of Horace Walpole, and realised £2,100 at the Hamilton Palace sale in 1882, but which dropped to £1,600 at Mr. Whitehead's sale in 1898. This tazza was one

LATE 17TH CENTURY KEY (FROM GURNEY COLLECTION)

EQUESTRIAN BRONZE GROUP BY RICCIO EARLY 16TH CENTURY

BURLINGAME PUBLIC LIB.

of the chief features of the enamels exhibited at South Kensington in 1862 and at the Burlington Fine Arts Club in 1897. Other Limoges enamels of more than ordinary interest include a pricket with the arms of the Orsini family; a *chasse* of the thirteenth century, with Christ in Majesty in the centre, and an Apostle within an arcade on each side; the foot of a *monstrance*, 7 in. diam., attributed to M. D. Pape (a little known worker of the sixteenth century), with an oval medallion on each facet, with scenes from the Passion minutely painted with the lights and shadows in strong relief; a portrait of *Antoine de Bourbon, King of Navarre*, and father of Henri IV., by L. Limousin—there is apparently another version of this portrait in existence, for the Duc d'Aumale bought one at the Soltykoff sale for 15,750 francs.

Mr. Salting, like so many other collectors with comprehensive tastes, had a weakness for beautiful keys and elaborate locks. It includes one "which may have admitted to the apartments of Henri III." One of his Spanish keys dates from the sixteenth century, whilst a later one contains the arms of Castille and Leon in the bow. The most interesting and important of the English keys is a late seventeenth-century example, the bow very finely chased and pierced, and with the monogram and coronet of a Duke of Ormond: this key was in the Meyrick collection, and subsequently in that of Mr. James Gurney, at whose sale in 1898 Mr. Salting purchased it for £130.

From locks and keys to *coffres forts* is not a wide step, and of these Mr. Salting obtained some fine specimens, French, Spanish and Italian. In the way of European steel and iron-work two articles are especially noteworthy—a Venetian sixteenth-century hunting-knife and sheath, said to have

BRONZE BELL
SCHOOL OF DONATELLO

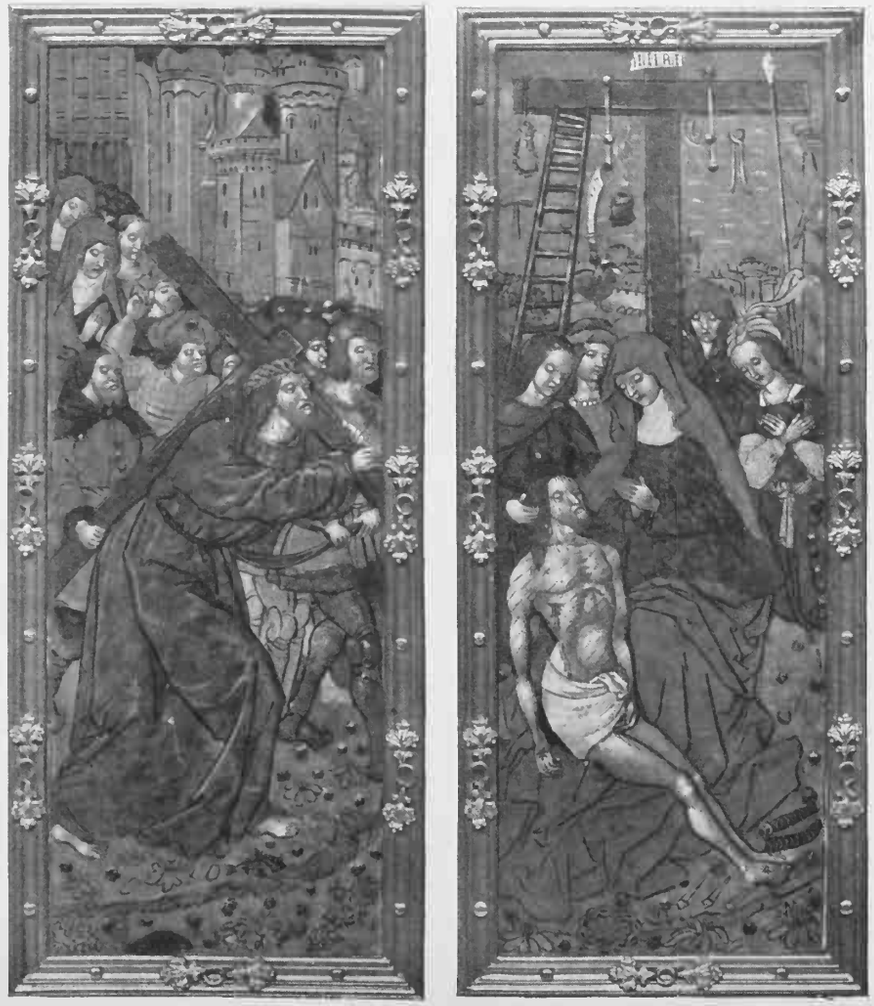
BRONZE SPHINXES AS FIRE-DOGS BY RICCIO ABOUT 1507

LIMOGES ENAMEL TAZZA AND COVER (FROM STRAWBERRY HILL AND HAMILTON PALACE)

belonged to a Duke of Mantua; and a pair of stirrups of russet iron, inlaid with gold and silver, by Ambrosio Caradosso Foppa, who worked *circa* 1500-1530 in his native city, Milan, and whose work was admired and imitated by Benvenuto Cellini. Nothing is known, apparently, of the history of this fine pair of stirrups, until it appeared in the Earl of Warwick's sale at Christie's on July 17th, 1896, and realised the record

KNEELING WARRIOR INKSTAND IN BRONZE ITALIAN, LATE 15TH CENTURY

DIPTYCH OF IVORY ENGLISH, 14TH CENTURY



PAIR OF LIMOGES PLAQUES BY PÉNICAUD
(FROM AMHERST OF HACKNEY COLLECTION)

price of 1,420 gns.

Much might be written on the carved walnut and ivory cabinets and other articles of decoration and furniture, on the tapestries and carpets which Mr. Salting collected with so much care and taste, but space does not permit, and only a full official catalogue can do adequate justice to the collection as a whole.

EARTHENWARE DISH IN COLOURS SYRIAN, 16TH TO 17TH CENTURIES

One of the most important features of the collection is the fine series of Italian bronzes, a phase of collecting which may be regarded as involving high critical and artistic insight. They do not appeal very intimately to the general public, and their beauty is less perfectly conveyed, perhaps, by means of photographic reproductions than most other objects of art. Some of Mr. Salting's finest bronzes are reproduced and their place in history fully discussed in Dr. Bode's great book on the subject, only recently published. Through the courtesy of Mr. Murray Marks, of Messrs. Durlacher's, it has been possible to reproduce a few representative specimens. One of the most interesting of these is a sixteenth-century figure purchased as a Michael Angelo, but which Mr. Marks identified as by Domenico Poggini from the version of the same figure, and of the same size, in the Palazzo Vecchio, Florence, which is duly signed. The Salting figure, perhaps, had the signature on the base, but it has been cut away. Another figure is that of a knight with one knee on his helmet, probably originally intended for an inkstand. It shows the influence of Michael Angelo, and came from the famous Spitzer sale. A late fifteenth - century bell, with cupids, after Donatello, is regarded as one of the most beautiful of its kind in existence ; the low relief, with amorini holding shields, is of the highest quality. A knight shouting his war-cry, by Riccio, *circa* 1500, and a pair of Sphinxes by the same craftsman, are also of more than ordinary interest—the latter particularly. They are studies for the Pascal candlestick in the Santo at Padua, Riccio using the same models for various purposes, the Salting Sphinxes having at some later period been converted into andirons or fire-dogs. The candlestick at Padua is one of the sights of the city, and these Sphinxes are most distinctly shown in Anderson's photograph (No. 10,268) of that famous masterpiece.

IVORY MIRROR CASE FRENCH, 14TH CENTURY

Punto de Aguja and Point d'Espagne — Part II.

By Bernhard and Ellen M. Whishaw

One more specimen (No. vi.), lent to us by the Very Rev. Sr. de Torres, Dean of Seville Cathedral, looks at first sight as if it must have been copied from Brussels appliqué; and indeed, until we had examined it under the microscope, we took it to be legitimate Brussels *point plat appliqué* on machine-made net. The history of the lace, however, as related by the Dean, made it difficult to understand how this could be, for it belonged to an old priest living in the remote little town of Lucena, in the province of Cordova, and he said that it was made by the ladies of his family in their own home, half a century or so ago. On comparing it closely with the earlier *punto de aguja* (Nos. iv. and v.), we find identical stitches in the *toilé* of all three, while the peculiar combination of *punto* and pillow-lace applied to the net appears in the Lucena as well as in the Seville example. Inspection under the microscope further reveals that the ground is not machine-made tulle, but a pillow-net (No. vii.) unlike that of Brussels. The application is far below the level of the pillow-work and the *punto de aguja*, the net being left intact under the pattern in the greater part of the lace, in a careless way which the lace-transferrers *(entoladoras)* of Seville would consider a disgrace. This supports the late owner's assertion that the flounce is of amateur make, for it suggests that different members of the family shared in the work, some being considerably more skilled than others. Indeed, we are inclined to think that the *punto de aguja* and pillow-work are much older than the net, and were transferred to it, instead of made with it, at least fifty years ago.*

We have already alluded to the degraded product which is the last melancholy survival of the exquisite *punto de aguja* of the sixteenth and seventeenth centuries, only recognisable as such from the fact that one of the stitches used in the antique work (No. viii.) reappears here, though in a very coarse form, and that one of the traditional Seville designs, simple though it be, is almost the counterpart of a detail in a design for "*passement au fuseau*" given by Mignerak. It is curious that in Mignerak's outline we discern a stitch seen in the Philippine example and in the sixteenth-century portrait, and always employed in the modern *punto de aguja*. Moreover, the sixteenth-century pattern-book, in the same figure, shows us something by no means unlike the braid made on the *horquilla* to-day, and imitated in the machine-made product.* Possibly this braid was the progenitor of the narrow guipure quoted by Mrs. Palliser (p. 33) as "*tête de More, ou moire*," which she suggests may have been derived from the hoods or capuchons of black moire worn by Italian women. We think it more probable that this "*tête de More*" was the Moresque or Morisco heading still in constant use in Andalusia.

Before leaving the question of the product to discuss the origin and outcome of the name, we should like to call attention to certain specimens preserved in museums or recorded in history, which might be, if not the actual Andalusian product, at any rate its immediate offspring.

In the museum of Stockholm there is a collar worn by Gustavus Adolphus, which from its appearance seems to be *punto de aguja*. In this connection it is significant that "Point d'Espagne" was the favourite occupation of Swedish ladies in the seventeenth century.†

After the marriage of Anne of Austria with

* This interesting example is now the property of Mrs. Francis Halsey, of Chelsea.

* See reproduction of this design, Palliser, p. 30, Fig. 14.

† Palliser, p. 223, Plate XIV., and p. 226.

NGAME
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B.

PORTRAIT OF A YOUNG PRINCESS
BY GASPAR NETSCHER

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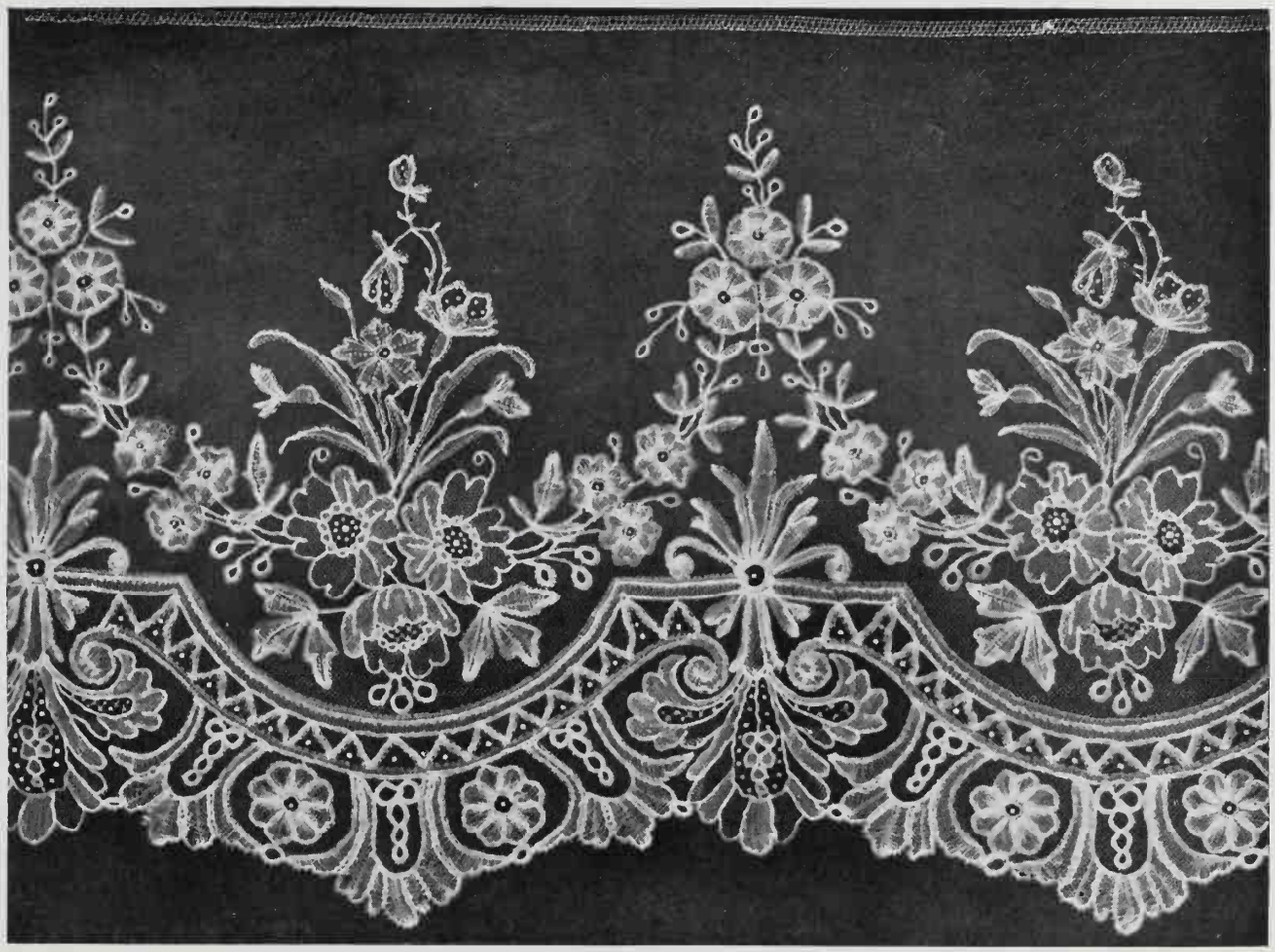


No. VI.—PUNTO DE AGUJA ON PILLOW-NET, ABOUT 1860 FROM LUCENA, PROVINCE OF CORDOVA
(THE PROPERTY OF MRS. FRANCIS HALSEY, OF CHELSEA)

Louis XIII., Madrid inspired the fashions of France, and everything was "à l'espagnole," the consequent increase in luxury leading to numerous royal edicts, to which the Queen paid not the least attention.*

In the inventory of Marshal de Marillac, beheaded in 1632, appears "broderye et poinctz d'Espagne d'or, argent, et soye." † In 1697 Marie Louise of Orleans wore, on her marriage with Charles II. of Spain, a cloak of gold "point d'Espagne," nine ells long. In 1698 the Duchess of Burgundy wore a little apron of "point d'Espagne" valued at a thousand pistoles. In 1722, at a ball at the Tuileries, all the gentlemen wore costumes of cloth of gold or silver trimmed with "point d'Espagne." In the same year the King of France had his carriage adorned with gold "point d'Espagne," and at the birthday fête of the Duke of Burgundy, in 1751, the gentlemen of the Court all wore costumes of cloth of gold or velvet trimmed with gold "point d'Espagne." ‡

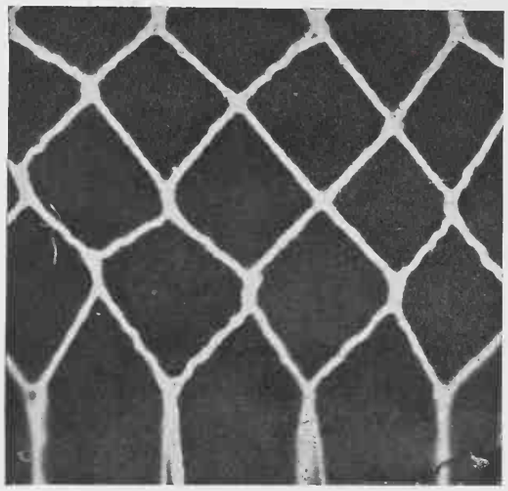
It is clear that this precious "point d'Espagne" must have been made in great quantities and in extremely fine qualities, since its vogue endured for over a century, not only in Spain, but at the Court of France at the time of its greatest splendour. If it were nothing more than the gold or silver pillow-lace of coarse make shown in the examples quoted by Lefébure, Palliser, and others, it could never have held its own against the rivalry of the now rapidly developing Flemish, French, and Italian products; while to another hypothesis often put forward—that it was merely a later variant of Italian point—it may be replied that in that case it would have been called Italian, not Spanish. It does not seem likely that, at the time when the Italian laces were daily growing in favour and Spain was declining in the race, an Italian product should have been labelled with the name of Spanish.

But if "point d'Espagne" were, as seems entirely probable, the French name for the Spanish *punto de aguja*, the mystery is cleared up at once; and when we see the marvellously fine and delicate work executed after ancient Arabic designs by the skilled hands of the Moriscos in the sixteenth century, as

* Palliser, pp. 117-19. † Palliser, p. 117, note.
‡ Palliser, p. 80, note.

shown in the pictures of Doña Victoria of Puerto de Santa Maria and her nameless contemporary of Seville, the rage for so dainty an adornment in the Northern Courts becomes intelligible, as also does the enormous value of the Spanish lace, produced "at the cost of thousands of ducats and years of work."

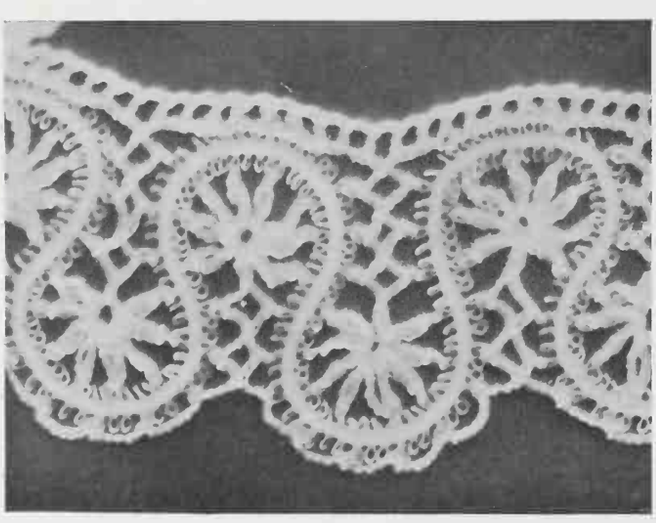
We are indebted to Mr. Alan Cole, C.B., for calling our attention to the exhibit No. 270 in the South Kensington Museum, which is reputed to have been the property of Philip IV. of Spain. Owing to prolonged absence from England, we have not been able to study this beautiful piece of lace at the museum, but the illustration and description given in the catalogue are so clear that we feel justified in hazarding the conjecture that this also is *punto de aguja*, or "point d'Espagne," of the sixteenth century. Not only does it bear the double-headed crowned eagle of Charles V., but the method of working, as described by Mr. Cole, is precisely that of the curiously combined "hook-stitch" and pillow-work of our *punto de aguja*, even to the little loops or stitches made by the *aguja*. The ground-work surrounding the eagles, also highly characteristic, is seldom or never absent from the true *punto de aguja*. The wing feathers of the eagles resemble in design and method of working similar designs in the antique *Redaño* pillow-lace found in the provinces of Seville and Huelva, and the imitation of the soft plumage on the breast by means of small loose "picots" or loops of thread is seen in fifteenth-century embroidery here, precisely this method having been adopted at that time to indicate the fleece of the lamb or the breast feathers of the pelican on chasubles and copes of Morisco workmanship. We take it, therefore, that this remarkable bed-cover, the origin of which is admitted to be uncertain, was made in Andalusia for Charles V. and inherited by his great-grandson Philip IV. Lacemakers who could produce such work as the ruff worn by Doña Victoria would certainly have been quite competent to make the bed-cover here described.*



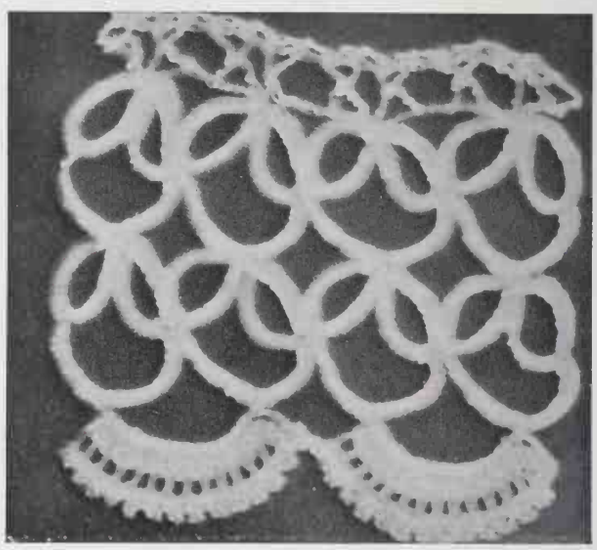
No. VII.—RÉSEAU OF LUCENA, PUNTO DE AGUJA, RECONSTRUCTED UNDER THE MICROSCOPE BY E. M. W. THE DOUBLE THREAD IS TWISTED FIVE TIMES, OCCASIONAL ERRORS OCCURRING IN THE TWIST

We have already shown (THE CONNOISSEUR MAGAZINE, June, 1909) how the Spanish *puntas* passed into history as *point coupé*, and how much confusion was thereby introduced into the popular view of Spain's share in the development of the textile arts. And when we find, in French and Italian, lace-terms which seem to have a close connection, in their literal sense, with the terms for similar work which are met with in Spanish earlier than they seem to be found in the other languages, and are still in use here to-day, it becomes worth while to examine into the possibility

* *Catalogue of South Kensington Museum*, p. 48, Plate XV.



No. VIII.—PUNTO DE AGUJA ON MACHINE-MADE BRAID SEVILLE, 1909



No. IX.—CROCHET, PROFESSING TO IMITATE PUNTO DE AGUJA SEVILLE, 1909

of a connection between them which has not yet been recognised.

The Italian *merletto* is the diminutive of *merlo*, one meaning of which is "a battlement." The French *dentelle* is supposed to be derived from *dantelé* (battlemented). And the points with which the traditional *red de pez*, or *malla* (netted lace), of Andalusia is always finished, are still called *almenillas*, the diminutive of *almena* (a battlement).

In an engraving by Abraham Bosse, called "The Warehouse of Laces in the Gallery of the Palace," * fifteen out of the eighteen pieces of lace displayed are edged with *puntas*, rounded or peaked, suggesting that "points" were the fashionable shape as well as the fashionable stitch at that period. All the earliest pattern-books, no matter what their nationality, show designs finished in "points." Possibly, as many writers suggest, these *punti in aria* were introduced by Italian workers as a protest against the restraints imposed by the linen foundation out of which the geometrical reticella and cut-work laces were, so to say, abstracted. But the *punto de aguja* of Doña Victoria bears no trace of derivation from geometrical drawn-thread or cut linen, yet nothing could be more manifestly *punti in aria* than the edges of her ruff.

We know that *puntas* of extremely fine *pasamaneria* were made by the Moriscos, and these are still made in Andalusia and still bear that name. Any pointed edging to needle or pillow lace, drawn-thread, or

* *Lefébure*, p. 197, Fig. 92.

No. X.—PUNTAS OF PASAMANERIAS OR FLECO MORISCO THE TASSELS, MADE OF THE THREADS WHICH CONSTITUTE THE FLECO, NOW HAVE BECOME ENTANGLED THROUGH FREQUENT WASHING

embroidery, modern or antique, is still called *puntas*. On the other hand, the ground-work or *réseau* of both needle and pillow lace is here called the *punto*. No Spaniard could confuse *punto* and *punta*, but it is not unlikely that such a confusion should have arisen abroad in the fifteenth and early sixteenth centuries, when there was a rage for *puntas* of different *puntos* in the Spanish style.* The French "point" is no doubt a literal translation of the Spanish "punto," but how uncouth and far-fetched is the English term "needle-point"! Why needle-point? Why not the far more obvious needle-made, or simply needle lace?

In the titles of the early English pattern-books named in Mrs. Palliser's bibliography the term needle-point nowhere occurs: according to the same authority (page 250), it first appears in the wardrobe accounts of William and Mary. But if we accept the English "point" as a popular mistranslation of the Spanish "punto" (stitch), its use becomes natural and inevitable.

To sum up, we still find, in Andalusia, not only the distinctive terms, but the distinctive patterns and work known as—

Punto de aguja (hook-stitch), with the implements traditionally used for its production, and an Arabic feeling in its designs.

Punto de bolillos (bobbin-stitch), including a class of lace called indifferently *punto de doce bolillos* (twelve bobbin-stitch) and *punto morisco*.

Fleco morisco (Morisco fringe) or *pasamaneria*, which is also called *puntas*, and forms sharp points or peaks. This decoration is found, as we have already shown (THE CONNOISSEUR MAGAZINE, June, 1909), on thirteenth-century tombs in Seville Cathedral. That much of it was of lace-like fineness is proved, we think, by the specimen reproduced here (No. x.), worked on home-spun linen of about the seventeenth century. That from it sprang the French and English "*passements*" and "*passements dentelés*" of the sixteenth century seems probable from the fact that the word has in Spanish, as applied to the Arabic work, an appropriate meaning which has been sought in vain in the English and French versions.

We suggest that the *pointas* of Le Puy were the *puntas* of Spain, while the "*points*" of France and the "*punti*" of Italy were the "*puntos*" of various classes in which "*puntas*" were made by the Moriscos before the sixteenth century, and that England, after long use of the actual words "*punto*" and "*punta*" without a clear understanding of their precise meaning, eventually merged them both in the general term "point-lace."

It is worth observing also that the German word for lace—*Spitze*—means a point or peak. In the dearth of German books of reference in Seville we cannot find out at what date this word first acquired the meaning of "lace," but through the kindness of a friend in England we have a reference to a book by Hulsius, published in 1616, in which it is defined as "cuspis, cacumen, sommet, point." This suggests that at that date the word did not yet bear the secondary meaning of "lace" which it now has, and it would be interesting to find out whether here too a translation or mistranslation of the Spanish "*punto*" or "*punta*" has got into the language.

If our hypothesis is correct, the earlier use of the word "point" as applied to the pillow-laces of Flanders, Mechlin, Valenciennes, etc., is correct, and not, as is so often said, a misuse of the term. The Northern lace-makers of the sixteenth and seventeenth centuries would have been as much justified in calling their bobbin laces "Point de Malines" or "de Flandres," as were those of Italy in speaking of "Punto di Venezia" or "di Genova." The people really in error were the English dictionary makers of a later date, who translated the French "*point*" into "point" instead of "stitch."

We venture to suggest in conclusion that these distinctive Spanish lace terms furnish in themselves strong evidence that Spain in the fifteenth and sixteenth centuries was the most advanced of the lace-producing countries of Europe; while the Arabic designs in the Morisco *pasamaneria*, and the Arabic characters in the ruff of Doña Victoria, practically prove that Spain learnt to make lace under the Moslem dominion.

* The inventories of the English Court, from the time of Henry VIII., are full of Spanish products (Palliser, p. 238).

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING.

DEAR SIR,—With regard to the unidentified oil painting of which Mr. W. L. Beckman writes in the July CONNOISSEUR, and of which there is a photograph on page 189, I have in my possession an oil painting obviously by the same artist. The figures of St. Joseph, the Virgin, and St. John are identical, but the Child's head is turned outwards, and the left hand extended. The figures are from the same models as those in the photograph. The picture is unsigned, and is 30 in. by 38 in.

Yours truly,
E. R. WAKE.

ANTIQUE JUG.

DEAR SIR,—I have been a subscriber to THE CONNOISSEUR since its commencement, and should be much obliged if you could put an illustration in one of the forthcoming numbers of the enclosed jug with a query as to where it was made. The description is: paste, very soft white; glaze, clear, faintly bluish, run a little at base, where it is speckled in the firing; transmitted light orange; decoration on handle, and dentil work inside mouth chocolate brown; decoration of flowers rather coarse, with much green of the Bristol shade and style. I have had great experience in porcelain, but cannot place it.

Faithfully yours,
EDMUND F. BRODERIP.

ANTIQUE JUG

UNIDENTIFIED PORTRAIT (1).

DEAR SIR,—I have an oil painting which, I think, may prove of some interest; its photo I enclose, as I am anxious to discover the identity of both the original and the artist who painted the picture, and I shall feel grateful for any information on the subject. It is believed to be an original painting by one of the old masters, and by the tone of the whole picture, and especially by the handsome jewels worn by the lady (the pearls being large, and also the precious stones, seen on the shoulder), gives the impression that the bearer must have been a person of some consideration, which leads me to hope that with your kind help some information may be gained regarding both the original and the painter. Thanking you in anticipation,

I am, dear Sir, yours faithfully,
"M. H."

UNIDENTIFIED PAINTING.

DEAR SIR,—The same oil painting (*Madonna*) of July issue is to be seen also in Castle Liblitz, S. Bisehitz, Bohemia, Austria. Owner: Countess de Thlese. I have heard it is painted by one of the Italian schools.

Yours truly,
LEOPOLDINE, COUNTESS PODSTATRELY-LICHTENSTEIN.

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—I thank you for your letter, and beg to enclose photo of picture for identification.

Yours faithfully,
W. W. NIVAK.

UNIDENTIFIED PAINTING (1).

DEAR SIR,—I beg to enclose photographic

UNIDENTIFIED PORTRAIT (1)

reproduction of an old oil painting in my possession, and shall be glad if you will insert same in THE CONNOISSEUR. The size of the picture inside frame is 34 in. by 34 in.

I do this with the object of obtaining both your views and those of your readers as to the author of the work and subject.

Yours very truly, J. P. CLARKE.

OLD CHIPPENDALE CLOCK.

SIR,—*Re* the old Chippendale clock which you described last month, I have a very good Chippendale long-case clock with case, very similar in many respects to yours. The brass face of my clock is engraved with different subjects at the four corners. It has the moon, which revolves. Two small fingers, I do not know what for, but one is a minute finger. In a circle over the moon are the following words, in large letters, "Success to Trade." There is no barometer on the door,

UNIDENTIFIED PORTRAIT (2)

but the grain of the mahogany is much the same as your clock. On the corners of my clock each side the head is painted glass, very dark. Your clock perhaps has more mechanical works than mine, but I consider the face of mine more handsome. All the woodwork also is beautiful.

Yours truly, MARY E. ELLIS.

UNIDENTIFIED PAINTING (2).

DEAR SIR,—I send herewith a photo of an oil painting for identification. Can you give me any idea of the name of the family and the artist? Several gentlemen tell me they think it is a Raeburn by the class of the work. If you can identify it, write me by post; if not, insert the same in THE CONNOISSEUR for identification.

Yours truly,
WILKINSON
TATTERSALL.

UNIDENTIFIED PAINTING (1)

OLD CHIPPENDALE CLOCK.

DEAR SIR,—I have just seen a copy of THE

CONNOISSEUR for July, and am greatly interested in the illustration and description of the long-case Chippendale clock given on page 192.

Mr. Francis Denby, with whom I live, has one which appears to us to resemble the one illustrated in many respects. It has been in the possession of the present owner forty-seven years, and was known, but not owned, by the man he bought it from for over sixty years. It measures nine feet within two inches to the top of the centre ornament, and twenty-four inches across the widest part of the head.

UNIDENTIFIED PAINTING (2)

There is, however, no barometer or sun or high-water marks; the moon is depicted and works correctly. The face is white, and unfortunately in her zeal for cleaning Mrs. Denby has almost obliterated the name of the maker. The first name seems to be "Sagar," and the last letters of the second name "ton." The pillars both on the case and head are identical, as also the ornamentation at the head. It is evidently not so ingenious or elaborate as the specimen depicted in THE CONNOISSEUR MAGAZINE, but is a fine, handsome clock and excellent timekeeper. Trusting this may be of some slight interest to you,

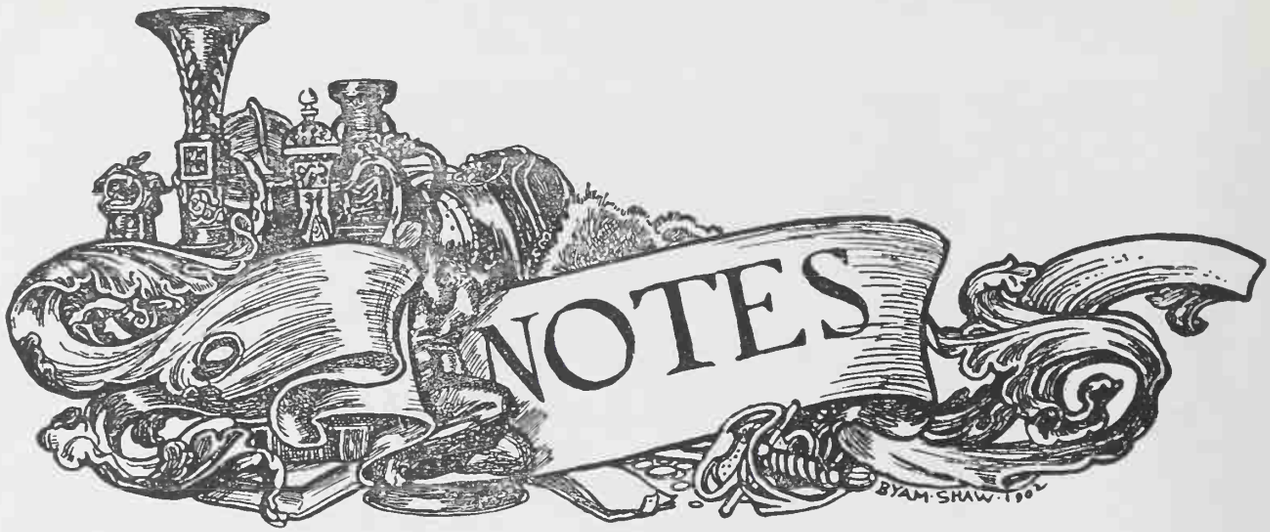
I am, yours sincerely,
(MISS) MARY A. MASON.

UNIDENTIFIED PAINTING (3).

DEAR SIR, — Would you very kindly insert the enclosed photo of a very old picture (said to be a likeness of St. Dunstan at the old monastery at Mayfield), with a view to throwing some light on the artist.

Yours faithfully, A. B. DANIELL & SONS.

UNIDENTIFIED PAINTING (3)



THE March, 1909, number of your magazine contains a very interesting article on boxes, silver, tortoiseshell, etc., with illustrations.

Carved Box

There is an old carved tortoiseshell box in my possession, which surpasses any that I have ever seen, and thinking that it would interest you to see a photograph, I have much pleasure in sending you one. The photograph represents the top, bottom, and edge of the box, and is the exact size of the original.

Scotch Mulls and Spoons

WHEN, as a lad, I returned from Edinburgh to London by rail (I fancy about the year 1853 or 1854), two things attracted my juvenile attention:—First, when we came to the English border, two officials entered the long, uncomfortable, third class carriage in which one then travelled, and proceeded to search the pockets and small bags of every passenger for spirits. I was greatly astonished to see them take from a man sitting near me a black bottle of whisky, of which about one-third of the contents had been drunk. It was subsequently explained to me that the duty upon all spirit was very much heavier in England than in Scotland, so that every precaution was taken to prevent whisky passing from the north to the south. I believe, a very few years after this time, the duty was made the same in both countries.

THREE VIEWS OF CARVED BOX

The next thing that astonished my youthful inexperience was to see a fellow traveller, a braw Scotsman, *take snuff with a spoon.* From a copious pocket he produced a horn mull, from which he took a small bone spoon, dipped the bowl of it into the snuff, drew that charge up one nostril, and then supplied the other in the same way. This operation was repeated

SCOTCH MULLS AND SPOONS

at frequent intervals. I have often tried south-country curio dealers for a mull and spoon, but always failed. Upon applying to an Edinburgh dealer, I was more fortunate, and obtained the two examples here illustrated.

The "bool" stands seven inches high, and appears to have been made from one piece of horn. The spoon is large enough for a wholesale consumer, and the bowl is perforated with four holes, so that the snuff may be drawn up freely.

Mull number two is smaller, and of a common type, but the spoon is quite artistic. It represents a racehorse with his legs drawn under. The end of the flowing tail is worked into a small spoon, and five perforations are made in the bowl for the purpose of easily drawing up the snuff.

The habit of snuffing still lingers, but it is greatly modified since my young days. A story was then told of an old divine, to whom the box was presented, replying, "No thank you, sir; if the Almighty had intended me to make a dust-bin of my nose, I am quite sure He would have turned it up the other way!" Perhaps the reply, said to have been given by a doctor to his patient, may also be recorded. Patient: "Doctor, do you think the amount of snuff I take is likely to affect my brain?" Doctor: "No, sir; I don't think any man with any brain would ever take snuff!"

A "Burke" Glass

As old English glass is very popular at the present time, I thought the enclosed sketch of Burke's glass might be of interest to you. I should be pleased to send you a photograph of same if you would like to reproduce it for your magazine. The late Mr. Jahn, Curator of Hanley Museum, considered it a very rare and valuable specimen.

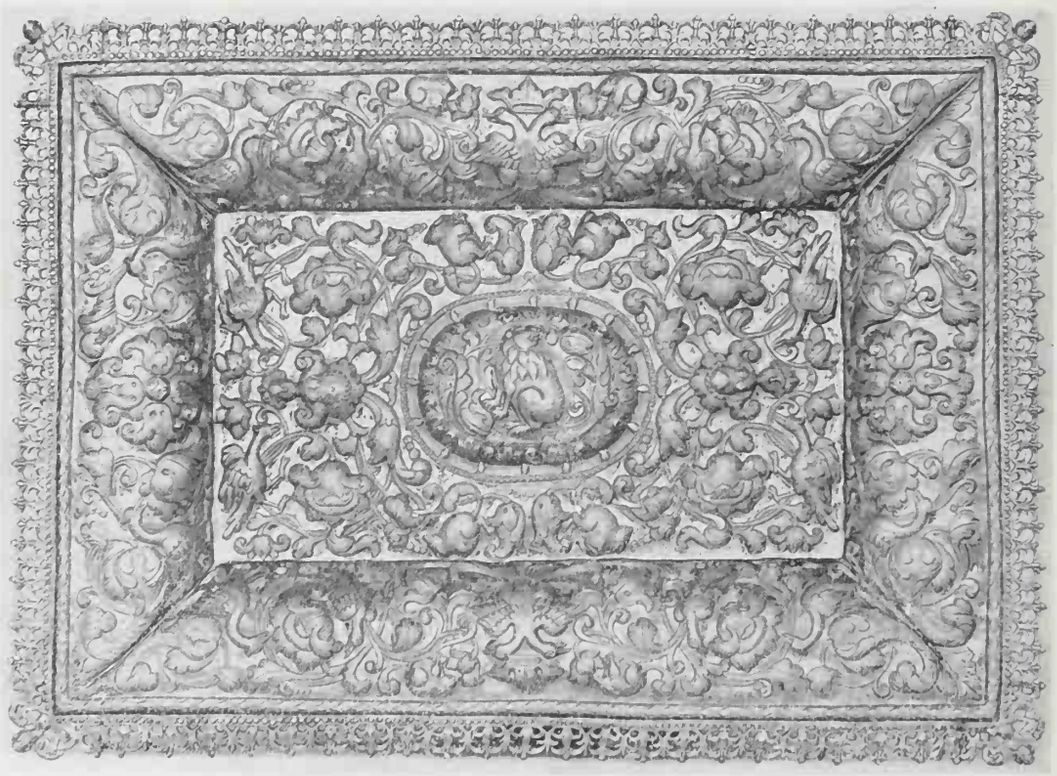
The glass is very well engraved, and is the exact size of sketch.

Portuguese Silver Dish

THE accompanying illustration is of a curious old Portuguese silver dish of large size, at Windsor Castle.

A BURKE GLASS FRONT AND BACK VIEW

Contrary to the prevailing belief, there are no pieces of old Portuguese silver of Catherine of Braganza in the English royal collection. Valuable presents of plate of Portuguese origin were no doubt made to Catherine on her marriage to Charles II., but no trace of these can be found. Whether she took them back with her to her own country cannot be determined. All the English plate—such as an immense silver Wine



PORTUGUESE SILVER DISH

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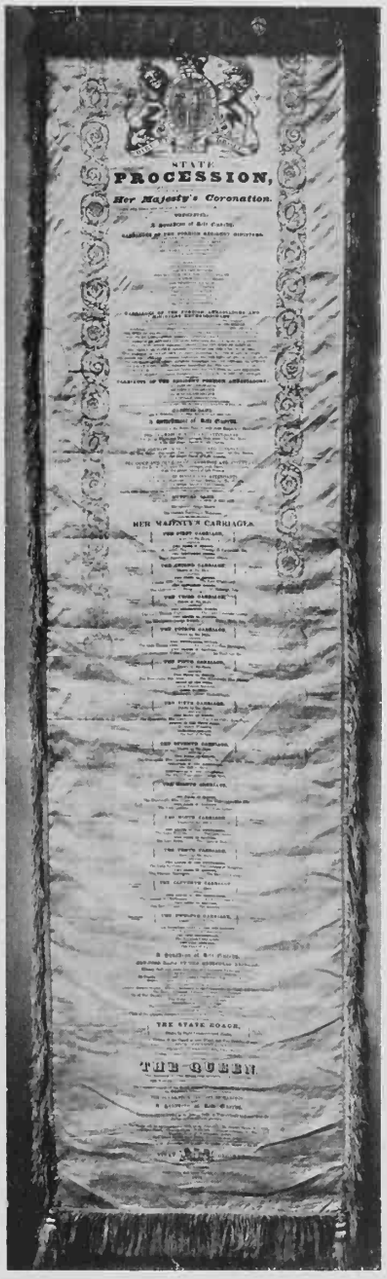
Cistern—in the Portuguese royal collection was melted with great quantities of other old plate, Portuguese and Spanish, Italian and German, French and Flemish, when the extravagant King John V. —the builder of the Necessidades Palace at Lisbon — engaged the services of the celebrated French goldsmiths, François Germain and his son, François Thomas Germain, to make plate for him in emulation of the magnificent silver of the French Court of Louis XV. The great and splendid services, wrought by these clever craftsmen, are still at Lisbon, though several pieces are believed to have been left behind or lost when the Portuguese royal collection was taken to Rio de Janeiro upon the threatened invasion of Portugal by Napoleon.

The dish here illustrated is, in the writer's opinion, of Portuguese workmanship, the embossed decoration of flowers and birds being characteristically Portuguese of somewhere about the year 1700; but it has not been at Windsor Castle since or near that date, having been a gift to George IV., in the luxurious days of his regency, by a British Consul in South America. The name of the consul and the actual occasion upon which the gift of this interesting piece of plate was made to the future English king are, unfortunately, not mentioned in the old inventory of plate at Windsor Castle.—E. Alfred Jones.



CORONATION SCROLL

Coronation Scroll

We beg to enclose a photograph of the silk scroll of the State Procession of the late Queen Victoria, which we think should be of interest to readers of your publication.

Our Plates

The sale of the picture of *Mrs. Wilkinson*, by Sir Henry Raeburn, R.A., for £23,415, the record price for an English portrait sold by auction, will be an event fresh in our readers' memories. Through the kindness of the purchasers, Messrs. Duveen Brothers, we are enabled to give a reproduction of this beautiful work. In his picture of *The Fortune Teller*, the Rev. M. W. Peters, R.A., came into direct competition with his great contemporary, Sir Joshua Reynolds, the latter having produced a picture dealing with the same theme. It must be confessed that in this instance the lesser-known artist produced the better work, his version of the subject being thoroughly charming and natural, whereas that of Reynolds was somewhat theatrical. In *The Fortune Teller*, which is well-known through the fine engraving by J. R. Smith, Peters is seen at his best. Had he always maintained the same level, his name would have been one of the greatest in the annals of English art.

The sporting subject is a third of the series of which the two earlier were given in our last numbers, while the fourth plate is reproduced from a fine and typical example of Netscher. The supplementary plate, *Rural Amusement*, is reproduced from the fine stipple engraving, printed in colour, by J. R. Smith, after George Morland. It may be surmised that the model for the heroine of the subject was Mrs. Morland, *née* Nancy Ward. The features and figure are closely alike those in the known portraits of that ill-fated lady, and Morland was constantly in the habit of introducing her into his pictures. The portrait of the Countess of Castlemaine, afterwards Duchess of Cleveland, one of the most notorious beauties of the court of Charles II., which appears on the cover, is taken from the well-known picture by Sir Peter Lely in the collection of Earl Spencer.

Books Received

Frederick Goulding: Master Printer of Copper Plates, by Martin Hardie, £1 1s. (Eneas Mackay.)

Sheffield Assay Office Register, 18s.; *Old Silver Platers and their Marks*, 4s. 6d. (B. T. Batsford.)

The Painters of Japan, by Arthur Morrison, two vols., £5 5s. (T. C. & E. C. Jack.)

Ceilings and their Decorations, by Guy Cadogan Rothery, 6s. net. (T. Werner Laurie.)

L'Art au Nord and *au Sud des Alpes à l'Epoque de la Renaissance*, by Jacques Mesnil; *La Sculpture aux XVII^e and XVIII^e Siècles*, by Henry Rousseau; *Les Peintres Animaliers Belges*, by Georges Eckhoud; *Jacques Callot*, II., by Pierre-Paul Plan; *Le Boccace de Jean sans Peur*, by Henry Martin. (G. Van Oest & Co.)

WHILST the second portion of the Charles Butler collection, sold at Christie's on July 7th, was far below that of the portion sold in May last, it nevertheless contained many interesting pictures (142 lots totalled £4,892 5s. 6d.). The first drawing in the sale was an interesting pastel by an almost forgotten Early English artist, E. Ashfield,

Portrait of Jane Middleton, in blue and white dress, 10¾ in. by 9 in., signed with initials and dated 1673, 38 gns. The few pictures of note were: Cima da Conegliano, *The Madonna*, in blue robe, holding the Infant Saviour, panel, 16 in. by 14 in., 125 gns.; W. Dobson, *Portrait of Inigo Jones, the Architect*, 14 in. by 12 in., 105 gns.; Lucas de Heere, *Portrait of a Lady*, in black dress, with ermine sleeves and rich cap, panel, 17 in. by 13 in., 290 gns.; G. Honthorst, *Portrait of George Villiers, Duke of Buckingham*, in black and white dress, with the Ribbon and Star of the Garter, 29 in. by 24 in., 155 gns.; Janet, *Portrait of the Duc de Guise*, in black dress and cap, holding a pair of scales, panel, 13 in. by 9 in., 125 gns.; Parmigiano, *Portrait of a Nobleman*, in dark dress edged with fur and black cap, panel, 29 in. by 22 in., 300 gns.; Tintoretto, *Portrait of a Venetian Senator*, in black dress with white ruff, staff in right hand, 44 in. by 36 in., 180 gns.; Jan Wynants, *Woody River Scene*, with château and bridge, 42 in. by 52 in., signed and dated 1670, 160 gns.; Adrian Ysenbrant, *St. John*, in red cloak, holding a book, and *Portrait of a Donor*, in black dress with brown sleeves, his hands clasped in prayer, two wings of a triptych, panel, 17 in. by 9 in., 450 gns.; and F. Zucchero, *Portrait of Queen Elizabeth*, in rich green dress with embroidered white sleeves, panel, 36 in. by 27 in., 290 gns.

The most important sale of the month (July 14th), and, in fact, one of the chief sales of the season, included portraits of the Early British school and works by Old Masters from numerous named and unnamed sources. It included about a score of works catalogued as by Sir H. Raeburn. The first eighty-five lots consisted of anonymous properties, the chief pictures being: G. Morland, *Christmas Gambols*, 16 in. by 13 in., engraved by J. R. Smith, 580 gns.; L. de Heere, *Portrait of Mary, Countess of Arundel*, in black dress with white embroidered sleeves, panel, 44 in. by 33 in., 155 gns.; J. Van Ostade, *Scene before a Cottage*, with figures, panel, 22 in. by 17 in., signed and dated 1660, 230 gns.; P. de Ring, *Lobster, Glasses and Still Life on a Table*, 45 in. by 40 in., signed with monogram and dated 1678, 260 gns.; F. Van Mieris, *Two Boys at a Window amusing themselves with a Cat*, panel, 15 in. by 12 in., described in Smith's *Catalogue*, No. 62, 540 gns.; J. Vonk, *Ducks, Swan, Cockatoo and other Birds in a Garden*, 66 in. by 43 in., signed and dated 1771, 100 gns.; G. Van der Meire, *The Crucifixion, with St. John supporting the Virgin*, panel, 12 in. by 10 in., 440 gns.; Melchior Broederlam, *Madonna and Child, with the Provost of Ypres, Walter Thoenin, kneeling before them holding the staff of St. Martin*, panel, 27 in. by 22 in., 420 gns.; T. Gainsborough, *Portrait of Edward, 12th Earl of Derby*, in brown coat and yellow vest, 30 in. by 40 in., 250 gns.; Early German School, *Portrait of a Gentleman*, in black coat and hat, panel, 17 in. by 13 in., 340 gns.; Sir T. Lawrence, *Head of a Lady*, sketch, 25 in. by 18 in., 195 gns.; F. Cotes, *Portrait of Lady Austin (née Margaret Lee), wife of Sir Thomas Austin, Bart., of Odell Castle*, in yellow dress, with blue scarf and

blue and gold sash, 34 in. by 38 in., signed and dated 1764, 460 gns.; J. Opie, *Portrait of Charles Macklin, the Actor*, in green coat with brass buttons, 28 in. by 23 in., 250 gns.; Sir W. Beechey, *Portrait of Lady Boydell*, in white dress with black lace shawl and pink sash, 26 in. by 22 in., 250 gns.; Sir H. Raeburn, *Portrait of John Thomson, of Edinburgh*, in grey coat with roll collar, 29 in. by 24 in., 620 gns.; T. Gainsborough, *Portrait of Richard Hurd, Bishop of Gloucester*, in ecclesiastical robes, with white wig, 29 in. by 24 in., 340 gns.; Sir J. Reynolds, *Portrait of a Girl*, in brown dress and white head-dress, her hands in a red muff, 29 in. by 24 in., 900 gns.; Sir H. Raeburn, *Portrait of Lord Polkemmet*, in crimson robes with white bands, 29 in. by 24 in., 800 gns. The property of the late P. W. Flower included: P. de Koninck, *An Extensive Landscape*, with buildings among trees, 35 in. by 43 in., 1,100 gns.; and Karl Van de Pluim, *A Money Changer*, panel, 17 in. by 15 in., signed with initials and dated 1659, 240 gns. Two unnamed properties consisted of Sir H. Raeburn's *Portrait of Mrs. Dundas, of Dundas*, in dark grey dress, trimmed with a white frill, 34 in. by 26 in., 5,000 gns.; and J. Hoppner's *Portrait of Miss Maria Bover*, in white dress and large white lace cap with pink bow, 29 in. by 24 in., engraved by Caroline Watson, 1,000 gns. The late Mrs. Sarah Haden's Raeburn *Portrait of Mrs. Margaret Main (née Thompson), of Plantation, Glasgow*, in green silk dress with white fichu and white lace cap, 58 in. by 46 in., 1,850 gns.

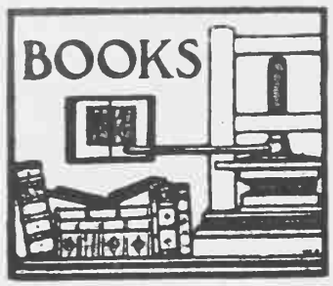
Lord Abercromby's family and other portraits removed from Ferntower House, Crieff, N.B., included: J. Hoppner, *Portrait of Sir Ralph Abercromby*, in scarlet military coat, with the Ribbon and Star of the Bath, 29 in. by 24 in., 1,150 gns.; and fine portraits by Sir H. Raeburn, *Right Hon. General Sir David Baird, Bart., K.C.B.*, in scarlet military coat, buff breeches and high boots, wearing the Ribbon and Order of the Bath, standing in front of his white charger, 93 in. by 59 in., 2,900 gns.; *Lady Baird (née Preston Campbell)*, in deep red dress, with cloak of same colour, a large black retriever dog springing up to welcome her, 93 in. by 59 in., 2,000 gns.; *George Abercromby, of Tullibody, father of the celebrated Sir Ralph Abercromby*, in green coat, red tartan vest, black breeches and high boots, 48 in. by 39 in., 650 gns.; *Alexander Lord Abercromby*, in grey coat with white vest and frill, 29 in. by 24 in., 680 gns.; and *General Sir Robert Abercromby*, in scarlet military uniform, 29 in. by 24 in., 300 gns. Mr. D. L. Allen, of Harrow-on-the-Hill, sent his Gainsborough *Portrait of Lady Anne Ponsonby*, in white and pink dress with bows of pink riband on the sleeves, 29 in. by 24 in., 8,300 gns. Other properties included: Sir H. Raeburn, *Portrait of John Campbell, of the Bank of Scotland*, in brown dress with deep roll collar, 29 in. by 24 in., 480 gns.; E. de Witte, *Interior of the Nieuwe Kerk at Delft*, 33 in. by 37 in., signed and dated 1658, 1,200 gns.; two early Hoppner portraits, *Mrs. Caygill, of Shay, near Halifax*, in white muslin dress and black cape, 35 in. by 27 in., 150 gns.; and *Sir James Ibbetson*, in purple coat, buff vest and white stock, 35 in. by 27 in., 155 gns.; F. Snyders, *A Dead Deer, Game and Lobster on a Table*, 54 in. by 82 in., 520 gns.; Sir H. Raeburn, *Portrait of Mrs. Gevine*, in white dress with blue sash, 29 in. by 24 in., 200 gns. The late Mrs. M. M. Beitte's two Raeburn portraits were: *John Balfour, Publisher and Bookseller, of Edinburgh*, in blue coat and vest, 29 in. by 24 in., 220 gns.; and *Mrs. John Balfour*, in white dress and flowered shawl, large mob cap, 29 in. by 24 in., 1,250 gns.

Two examples of Sir H. Raeburn were sold by order of the trustee of Mr. James Christie Traill, of Rattar and Hobbister. These were *James Traill of Hobbister and Rattar* (born in 1759), in dark coat, vest, and breeches, with white stock and frill, seated in a crimson chair, 49 in. by 39 in., 3,500 gns.; and *Lady Janet Traill, daughter of William, 10th Earl of Caithness*, in pale yellow muslin dress, yellow sash, hair bound with blue ribbon, 49 in. by 39 in., 14,000 gns. A few portraits sold by order of the executors of Lady Baillie, of Polkemmet, included two by Sir H. Raeburn, *William Baillie, Lord Polkemmet*, in red gown, white bands and white wig, 51 in. by 39 in., 320 gns.; and *Mrs. Baillie, sister of Sir John Sinclair, and second wife of Lord Polkemmet*, in white dress with blue striped sleeves, seated on a bank, 51 in. by 39 in., 1,100 gns.

The choice collection of pastel and gouache drawings by Daniel Gardner, the property of Lady Strachey, came up for sale at Christie's on July 17th. The collection was purchased from Anne Eliza Dixon, grand-daughter of the artist. The sixty-three lots, for the most part portraits of unknown men and women, realised £952.

On July 19th Messrs. Foster sold an example of Jacob Ruysdael, *Woody Landscape*, with river in the foreground, and cattle and sheep on the banks, panel, 20 in. by 25 in., signed, 370 gns. On July 21st Messrs. Christie sold the old and modern pictures and drawings of the late Mr. John Polson, of Thornby and Tranent, and from other sources. Mr. Polson's pictures included: T. S. Cooper, *On the South Downs*, 25 in. by 35 in., 1865, 105 gns.; Peter Graham, *Children of the Mist*, 38 in. by 54 in., 1876, 350 gns.; J. Linnell, sen., *The Lost Sheep*, 38 in. by 53 in., exhibited at the Royal Academy, 1869, 138 gns.; A. Neuhuys, *A Letter from Home*, 39 in. by 27 in., 480 gns.; Erskine Nicol, *Religious and Secular Literature*, a pair, on panel, 8 in. by 11 in., 1876, 105 gns.; and two by Sir J. Noel Paton, *The Fairy Raid: Carrying off a Changeling, Midsummer Eve*, 36 in. by 56 in., exhibited at the Royal Academy, 1867, 300 gns.; and *Faith and Reason*, arched top, 61 in. by 42 in., 1870, 135 gns. A picture by Sir L. Alma-Tadema was sold by order of the executors of Lady Hallé, *The High Priestess*, 13 in. by 11 in., 245 gns.—this was presented by the artist to Sir Charles and Lady Hallé on the occasion of their marriage. Other properties included several drawings by J. M. Whistler, notably a *Portrait of the Artist*, 10 in. by 6 in., black chalk on brown paper, 72 gns.; and *The Dressmaker's Shop*, 8 in. by 5 in., 50 gns.; two pictures by J. Israels, *Fisher Girl*, in brown dress with grey cape, 25 in. by 19 in., 230 gns.; and a *Fisher Boy*, in brown coat and hat, 25 in. by 19 in., 200 gns.

JULY is usually a very busy month in the sale-rooms, but this year, for one reason or another, there was much less activity than is generally the case so far as books were concerned. In the first place, hardly anything was done until July 12th, when the valuable and extensive collection of early medical works formed by the late Dr. John Frank Payne was offered for sale at Sotheby's. This gentleman was well known in medical circles; he was a Fellow of Magdalen College, Oxford, and held many important appointments, being the Emeritus Harveian Professor, the Librarian to the Royal College of Physicians, one of the Consulting Physicians to St. Thomas's Hospital, and formerly President of the Pathological, Epidemiological, and Dermitological Societies. The library he had got together was, of its kind, exceedingly important, and buyers, hopeful but destined to be disappointed, attended from all parts of the country. The sale commenced at one o'clock, and ten minutes later it was over, the entire collection being bought *en bloc* by Mr. Tobin for £2,300.



It is well that a specialist library of this character should be preserved entire and given a new lease of life, for once dispersed the labour of many years might be insufficient to build the structure up again. Early medical works are most elusive, and some of them almost impossible to get, except by an accident of an accident. It must be understood that reference is not made to obsolete editions of books in common use, for these can be obtained in any quantity, usually for trifling sums. We refer to works published in this and other countries during the 16th and 17th centuries, as, for example, the *Secretes of Alexis of Piedmont*, which Peter Short printed at London in 1595, and old editions of the works of such masters as Hippocrates, Galen, Harvey, Arnold of Villanova, and Peter of Abano, this last one of the great men suspected of magic in days when to be a discoverer or a genius was to be saturated with devilish knowledge. Peter of Abano, the physician of Padua and disciple of Averroes, was indeed brought before the Inquisition and condemned to the stake. He died on the night before his intended execution, carried away, it was whispered, by the fiends his magic art had raised. Dr. Payne's library abounded in books which tell of early gropings after the light, and it is well that it passed intact.

On July 18th and following day Messrs. Sotheby sold the library of the late Colonel Montagu, of Pall Mall, as well as a number of other properties, including some books and manuscripts belonging to Mr. W. B. Mynors, of Bosbury House, Herefordshire, the whole being catalogued in 697 lots. The following were the best prices realised: Burton's *Arabian Nights*, with the supplementary Nights, together 16 vols., 1885-88, 8vo, £25 (orig. cl.); Lady Mary Coke's *Letters and Journals*, one of a hundred privately printed copies, 4 vols., 1889-96, impl. 8vo, £34 (buckram, uncut, t.e.g.); Moore's *Annals of Gallantry*, 3 vols., 1814, 8vo, £29 (hf. cf., with all faults); *Trials for Adultery*, 7 vols., 1780-81, 8vo, £30 (cf.); Ashbee's *Index Librorum Prohibitorum*, *Centuria Librorum Absconditorum*, and *Catena Librorum Tacendorum*, 3 vols., 1877-79-85, 4to, £14 5s. (hf. mor.); Woodward's *Eccentric Excursions*, with 100 coloured plates by Cruikshank, 1816, 4to, £10 (orig. bds.); Petrarch's *Sonetti, Canzoni e Triomphi*, the first edition of 1470, folio, with painted capitals and the emblazoned arms of the Venieri family on the first page, £20 (old mor., three leaves in fac.); an English manuscript of the 14th century, on vellum, containing an account of the *Lives of the Saints*, £80 (modern mor., imperfect at the beginning and end and some leaves defective); and 17 volumes of Benjamin Disraeli's works, all presentation copies, with autograph inscriptions. They comprised *The Tragedy of Count Alarcos*, 1839; *The Wondrous Tale of Alroy*, 3 vols., 1833; *Contarini Fleming*, 4 vols., 1832, and some others. All had been rebound, but nevertheless realised £80, almost solely by reason of the inscriptions they contained. The two days' sale produced £1,242 8s.

Messrs. Hodgson's sale of July 19th and two following days was productive of some good books, as, for instance, Audubon's *Birds of America*, printed at New York, in 8 vols., 1839, imperial 8vo, which realised £43 (mor. ex.); the *Biblia Sacra Latina*, printed at Ulm in 1480, folio, £14 10s. (orig. pigskin, wormed); Dresser's *Birds of Europe*, 8 vols., 1871-81, royal 4to, £31 (hf. mor.); and *The Ibis*, from the first to the sixth series (vol. 3), comprising 33 vols., 1859-91, 8vo, £40 (as issued). A number of collective works sold on this occasion are not so easy to differentiate, as, for example, *An Extensive Collection of Works on Roses*, in 73 vols., which realised £50 (hf. mor.), and a number of *Works relating to Freemasonry*, £20 (in a portfolio). It must be understood that both these collections were sold *en bloc*, and that it is not possible to say, without enquiry, what particular works were included in them. It may be mentioned that *The Journal of the Statistical Society*, with the indexes and Jubilee volumes, together 64 vols., and the two volumes which constitute the library catalogue, realised £24 15s. (cloth), and *The Choicest Works of Sir Thomas Lawrence*, published by Graves in 1845, and containing 51 plates, mostly proofs, £89 (orig. hf. mor.). This sale of Messrs. Hodgson's was very well catalogued. Looking for mistakes, chiefly in dates and titular descriptions, apart altogether from the purposes of this article, we have found none.

On July 20th and 21st Messrs. Puttick & Simpson held their last sale of the season. It was not very important, but a few books of a rather unusual character may be referred to. One of these was Albert Smith's Songs in the Burlesque, *Cucumber Castle*, 1854, 8vo, presentation copy, with a letter of the author inserted, which fetched £6, and another, Goldsmith's *She Stoops to Conquer*, the first edition of 1773, 8vo. This last sold for £6 10s.

(unbound), and a torn and soiled copy of Charlotte Brontë's *Jane Eyre*, 3 vols., 1847, for £9 (orig. cl.). A really good copy of this last-named work, in the original cloth, as issued, is worth about £30 at present prices, though more has been realised.

The rest of the month of July, and indeed of the first few days of August, was practically monopolised by Messrs. Sotheby. On the 21st they sold for £32 (mor., g.e.) a complete set of Pickering's *Aldine Edition of the British Poets*, 53 vols., 1835-53, small 8vo. (mor., g.e.); a fine but rebound copy of the first Edinburgh edition of *Burns's Poems*, 1787, 8vo, for £10 15s. (hf. mor., uncut); Forbes's *Cantus*, 1682, 4to, for £14 (modern vell.); and Smith's *Illustrations of the Zoology of South Africa*, 5 vols. in 3, 1849, for £19 (mor., g.e.). This library, which had been formed by Mr. G. Seton Veitch, of Paisley, was noticeable chiefly for the number of English classics contained in it, among them being many of Dyce's scholarly editions of the works of the old dramatists. The 335 lots in which it was catalogued sold for £781 and some few shillings, a remarkable contrast when compared with the £5,292 obtained for 284 lots on July 27th in the same rooms. These sums are significant of the distinction, often drawn in these days, between the classics, as such, and those much sought after productions which may be classed without any stretch of imagination among the curiosities of literature.

This sale of July 27th was indeed composed mainly of curiosities, some of which could only be regarded as being of literary interest in a very limited sense. These, like the eighteenth-century Powder Horn, scored with a view of New York as the city was in the eighteenth century, we must overlook in favour of numerous books of more than ordinary importance which dotted this catalogue throughout. There was, for instance, Sir William Leighton's *Teares or Lamentations of a Sorrowfull Soule*, 1613, 8vo, never seen in the auction-rooms since 1819, when the Bindley library was sold by Evans. This was only a fair copy, but £7 seems little enough for it, as also does £6 for Dean Swift's *Letter of Advice to a Young Poet*, 1721, 8vo, of which only two other copies appear to be known. In other respects purchasers were not so favoured, as some of the following quoted prices will show: Ireland's *Life of Napoleon Bonaparte*, 4 vols., 1823-28, 8vo, £30 10s. (hf. cf.); the four numbers of *The Germ*, in their original wrappers, £40; Braithwaite's *Barnabæ Itinerarium, or Barnabee's Journal*, 1638, 12mo, £45 (old russ. ex. by Roger Payne); a presentation copy of Carlyle's *Sartor Resartus*, 1834, 8vo, £30 (hf. cf.); Bacon's *De Sapientia Veterum*, 1609, 8vo, £19 19s. (old cf., some pages cut close); Goldsmith's *Vicar of Wakefield*, 2 vols., printed at Salisbury in 1766, 8vo, £101 (tall copy in old cf.): and the same author's *She Stoops to Conquer*, 1773, 8vo, £25 10s. (mor. g.e.). This last belonged to the rare early issue in which page 65 is printed 56, and the catchword on page 100 is printed "Tony" instead of "Hastings." These errors were corrected in the later issues.

Dekker's *Whole Magnificent Entertainment*, printed by Edward Allde in 1604, 4to, is a scarce work, and so is Middleton's *True Narration of the Entertainement of his Royale Majestie*, printed by Creede in 1603. The former realised £25 10s. (unbd.), and the latter £15 10s. (title-page soiled), while £25 was obtained for Robin Greene's *Penelope's Webb*, printed by Hodgets in 1601, 4to (unbd., good copy). These are excellent examples of "collector's books," which have been defined, whether rationally or not, as books which no collector ever reads. Thomas Drake's *Ten Counterdemands* is another work of much the same kind, complicated somewhat by the fact that the author is unknown except by name, and that there is nothing on the face of this Brownest tract of four leaves to show when it was printed, where, or by whom. It may be said with every confidence that no one knows anything about it, and that it should, under these happy circumstances, have realised £11 5s. is not in the least surprising. Such prices as these do not, however, account for the large total sum realised at this sale, and, as a matter of fact, the biggest prices were obtained for the manuscripts, of which there were many.

A single leaf of the lost manuscript Journal of the first voyage of Captain Cook, in his own handwriting, sold for the extraordinary sum of £451, and two other single leaves from his log-book, also in his own handwriting, for £108. An illuminated Anglo-French manuscript of the 15th century, on vellum, fetched £450, and a collection of autograph manuscripts by and relating to Oscar Wilde, large sums. Thus *The Soul of Man under Socialism*, 60 folio pages, brought £180; *The Picture of Dorian Gray*, chapter iii. (only), on 23 folio pages, £100; *The Functions of Criticism*, on 18 folio pages, £43, and so on. We have heard it said that Oscar Wilde was not a literary genius, and that his day is almost gone, but prices such as these belie the statement, for no poetaster or log-rolling time-server, dead or alive, could command a tithe of them. When a manuscript of a purely literary character comes to be sold, the price it brings in the market is a very fair criterion of the degree of estimation in which the writer is held. It may be wrong to reduce his memory to this dead level of filthy lucre, but the test is searching, and no amount of argument can prevail against it.

As most people know, the auction season, which begins in October, generally ends with the last days of the following July, but this year Messrs. Sotheby carried their activities well into August, selling on the first of that month and three succeeding days a great mass of books of a miscellaneous character, among which, half wedged here and there, as it might be, a few stood out conspicuously. As a general rule they were, however, unimportant, and it is not proposed to notice either this sale or that collection of works illustrated by George Cruikshank which was sold on the 28th of July in the same rooms. Indeed, the Cruikshank sale was of trifling interest, for the books which were comprised in it were not conspicuous either for their rarity or their condition. It is enough to say that at the time of writing the season

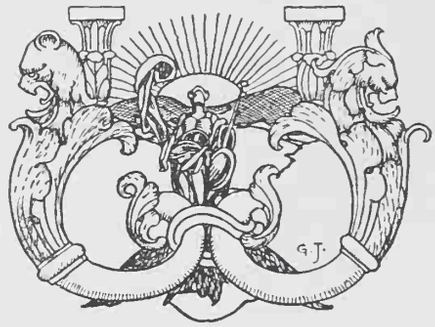
1910-11 has come to an end, and that when these lines see the light the new season will be within measurable distance of its commencement. And so the wheel turns round.

Engravings

THE sale at Christie's on July 24th practically brought the 1910-11 art sale season to a close; a season which, apart from its picture sales, has been singularly devoid of notable sales. Remarkably few engravings of any importance, apart from the Huth collection, were sold during the month, but mention must be made of a first-state before any inscription of J. R. Smith's *Mrs. Musters*, after Romney, which made £798, while two other subjects by the same artist and engraver, *Mrs. Stables and her Daughter* and *The Children of the Earl Gower*, made £173 5s. and £136 10s. respectively. At Sotheby's at the end of the month quite a number of etchings by Whistler, Meryon, Dicksee, and D. Y. Cameron were sold, but only one realised over £20, this being an impression of Cameron's *Holyrood*, which sold for £28.

Miscellaneous

AMONGST the various objects of art sold at Christie's during July only the following are worthy of notice:—A Louis XVI. oblong gold toilet box, by Roucel, £250, and an Empire suite consisting of nine pieces, £304 10s. At Sotheby's for eight days during July was sold the extensive collection of Egyptian antiques formed by the late F. G. Hilton-Price, the 1,500 lots realising over £12,000. The late collector commenced his researches many years ago, at a time when private collectors were very limited in number, and although his collection lacks the imposing monumental pieces that are to be found in many museums, it is yet completely illustrative of the arts and crafts of the ancient Egyptians. Amongst the more important items were a fine portrait head of hard black-stone, about three inches high, of the twenty-sixth dynasty, which realised £305, and a small figure of a scribe of the old Empire period made £170. Two very fine figures of Chensu in bronze each realised £125, a figure of Heru-pa-chrat went for £154, and £90 was given for a faïence figure of a hippopotamus. Several of the works in gold and silver made high prices, two scarabs fetching £200 and £205 respectively, and two amulets selling for £275 and £370. In conclusion, record must be made of a fine portrait of a lady painted on linen of the first century A.D., Greco-Egyptian, which realised £310. One or two high prices were realised at a sale of coins and medals held by Messrs. Glendining towards the end of the month, an Edward VI. half-crown fetching £20, and £11 being given for a medal with bars for Corunna and Java.



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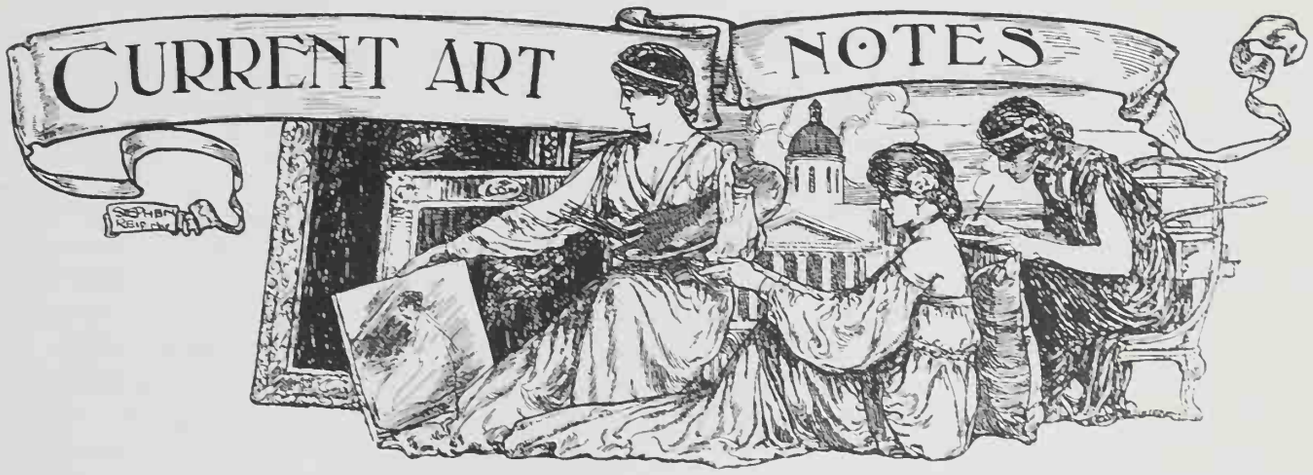
AFLOAT

ONE OF A SET OF FOUR "MOVING ACCIDENTS BY FLOOD AND FIELD"



The National Competition at South Kensington

This year the prize works in connection with the Students' National Competition at South Kensington were again shown in the galvanized iron sheds abutting the back of the Natural History Museum. It seems hopeless to expect the authorities to transfer these annual exhibitions to more congruous and dignified quarters, though there are such available, admirably adapted for the purpose, in some of the practically unused galleries of the neighbouring Imperial Institute. The exhibition was practically a repetition of its predecessors, the works being marked by high technical attainment, but lacking in individuality of outlook and variety of treatment, and showing a curious absence of sympathy with the latest phases of modern art. Turning to the individual exhibits, the model of a young girl, by Mr. Albert G. Power, of the Dublin Metropolitan School of Art, was quite worthy of the gold medal awarded it, the sculptor having treated it with largeness and ease, and a considerable sense of grace. A modelled torso by Miss Christine Gregory, of Hammersmith, also awarded a gold medal, showed much power and knowledge of form. Among other pieces of sculpture, a section which was specially good this year was a modelled design for a sarcophagus by Mr. Alexander Stides, of Westminster, in which the figures at the head and foot of the tomb were very happy; the reclining figure crowning the work was, however, not so successful, being wanting in dignity and importance, and the lines of the drapery being unduly stiff. Of jewellery, a noteworthy design for an enamel and gold necklace and cross set with stones was executed by Mr. Thomas Cuthbertson, of Birmingham. It was highly original in conception and an exquisite piece of craftsmanship. This was awarded a gold medal, as was also a design for a necklace in silver, gold and enamel by Mr. Edward Joseph, of Islington, a student of only fourteen, who, last year, if recollection serves one aright, gained a silver medal in the same section. The design, inspired by French seventeenth-century work, was in excellent taste, attaining its effect less by the costliness of the materials employed than by the manner in which they were harmonized, and the beautiful forms into which they were wrought. From the same School of Art, Islington, came a design for an enamelled silver pot-pourri jar set with amethysts, a restrained, delicate piece of work which gained for Miss Jean Campbell a gold medal—the second one awarded to the students of the school, which was the only English school so distinguished. The Dublin Metropolitan School, however, was similarly honoured. The piece of sculpture by Mr. Albert G. Power which gained one of the awards has already been mentioned; the second medal went to Mr. Harry Clarke for a design for stained glass, which, so far as one could judge from the small cartoon in colours, and the portions of it actually executed, was of sterling merit, and displayed a greater sense of the realistic limitations and decorative possibilities of stained glass than is usually to be found in students' work. Among the other students who gained gold medals were Mr. Robert McCoy, of Macclesfield, for a design for woven tapestry hanging; Mr. Horace Quick for a meritorious but somewhat laboured shaded drawing from the nude; Mr. Sydney W. Chatworthy for Studies of English Styles of Ornament, English Seals; and Mr. William H. Wright, of Nottingham, for a modelled and carved design for a fireplace, well composed but not marked by much originality. Taking the students' work as a whole, it was decidedly better in those sections in which the designs could be carried out on the full scale intended. With many of the designs one felt that reproduction on the scale actually required for use would be disastrous. Thus a highly original design for a fire-proof curtain for a theatre, in which a classical figure in bold outline was the principal feature, looked extremely well in the original drawing, and might have served

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admirably for the cover of a magazine. Enlargement, however, to the dimensions necessary to fill the proscenium of a theatre would have made it appear exaggerated and empty. The designers of posters for trade advertisements hardly appeared to realise the requirements of modern commercialism. One well-composed poster of an old lady washing depicted her surrounded by many implements standing in an atmosphere of smoke. As all soap manufacturers emphasise the absence of smoke through the use of their particular wares, this poster would scarcely be of use to them.

The King Edward Memorial

The site of the proposed King Edward Memorial is being bandied from place to place with a frequency that must be disconcerting to the committee who are supervising the scheme and the sculptor who is provisionally encharged with the task of carrying it out. The first site selected, that in St. James's Park, had to be abandoned owing to the almost unanimous outcry of public opinion against it. A second one, in the Green Park, has hardly met with a more favourable reception, and as it is handicapped by several striking disadvantages, and possesses no special appropriateness for the purpose, it, too, is likely to be abandoned. Briefly put, the chief objections against this site are that it would mask the Queen Victoria Memorial, and spoil the appearance of Green Park. A third site has now been suggested by Professor Ashmead, of Liverpool University, which appears to be the most feasible yet brought forward. This is at Hyde Park Corner. Professor Ashmead's plan would necessitate an alteration in the form of the open space at present existing between the end of Grosvenor Place and Piccadilly. The area of this would be slightly curtailed, a piece of it being added on to Green Park, partial compensation for which would be afforded by a small corner taken from the Gardens of Buckingham Palace. The memorial would stand a little to the left of the present site of the Duke of Wellington statue, which would have to be removed elsewhere. Two broad, double roadways are designed to pass on each side of the memorial, with island pavements between them, on one of which the professor suggests the Wellington statue might be placed, and the other reserved for some statue which it may be desired to erect in the future. This portion of the scheme is decidedly the least satisfactory, as it certainly would be most undesirable to mask the memorial on each side with a colossal statue having no special affinity to it. However, this portion of the scheme could be abrogated. The site is a happily appropriate one, and the memorial would form a central and imposing feature on what might be transformed into the finest open space in the London thoroughfares.

The New Copyright Bill

It is a curious trait of English character that many otherwise estimable men can see no harm in the purchase of a pirated edition of a book or an engraving. They would scorn to pick an author's pocket, or sneak a can of milk from his doorstep, but to rob him of a few pence or shillings by cheating him out of the royalty accruing to him from his work appears a wholly commendable matter. Similar ideas appear current in the present parliament, where an attempt is being made, in the new copyright bill, to legalize such robbery on an extended scale. It is proposed that there shall be no copyright protection for pictures, drawings or engravings acquired by public galleries. The acquisition need not be from the artist direct; it may be against his express wishes; but once the picture enters into the possession of the authorities it is intended that the copyright shall lapse. At the present time a copyright of a popular picture is a highly valuable asset to the artist; it is secured to him or his assignees during his life and for seven years afterwards, or for a period of forty-two years, whichever term shall be the longer. As a general rule the artist disposes of his rights to a publisher, who, besides the sum paid for copyright, generally expends a far larger amount in reproducing the work and putting the reproductions on the market. How large this can be may be gauged by the instance of Frith's *Railway Station*. The artist disposed of picture and copyright to Mr. Flattau for £6,000. The latter had a large plate engraved from the work, and subsequently parted with picture, copyright, plate, and the impressions struck therefrom to Messrs. Graves for £20,000. This well-known firm ultimately obtained only £2,000 for the picture, yet realised a profit on the entire transaction. In this case the expenses in connection with the publication of the work must have been at least £10,000, and the publishers, allowing for the price at which they sold the picture, risked £18,000 on the venture. Had they been liable to become deprived of the copyright of the work directly the picture or an engraving of it fell into the hands of a public gallery, it may be safely said that they would never have undertaken the enterprise. If the clause is carried into effect it will mean a most disastrous set-back to modern art. It is difficult to see whom it will benefit; not the public galleries, the authorities of which in many instances secure the copyrights of works purchased by them

and derive an income from the assignment of rights for reproduction; not the students, for as a rule they are allowed, by arrangement, to copy all the works in public galleries, whether copyrighted or not; and hardly the public, who will be surfeited with cheap and nasty reproductions of modern work, as it will no longer pay the publishers to issue good ones. On the other hand, publishers will be badly hit; engravers of modern pictures will find their occupation gone, and popular artists will in too many instances be deprived of half their income.

The Sword of the Sovereign of Saint Patrick

THE sword of the Sovereign of the Order of Saint Patrick, presented on behalf of the Knights Companions by the Duke of Connaught to His Majesty the King, is a beautiful specimen of the modern metal-worker's art. The design is a happily appropriate one, the symbolical figures, typifying Ireland, of women playing the harp—consecrated by long usage as the national musical instrument of the country—which form the terminals of the handle, are introduced with great felicity. Captain Nevill R. Wilkinson, who is responsible for the design, may be congratulated on his success. By avoiding unmeaning ornamentation, he has succeeded in evolving a design which, while highly beautiful and sufficiently ornate, is not too elaborate. The work was executed by Messrs. West, of Dublin.

PORTION OF APSE WINDOW FOR ST. GEORGE'S CATHEDRAL, CAPE TOWN BY KARL PARSONS

Apse Window for St. George's Cathedral, Cape Town

A FINE specimen of stained-glass work was seen in the handsome window designed by Mr. Karl Parsons for the apse of St. George's Cathedral, Cape Town, and lately on view at Messrs. Lowndes & Denny (Munster Road, Fulham). In designing a window for a semi-tropical country like South Africa, Mr. Parsons was confronted by a different problem to what would have been the case had the window been intended for England. The grey atmosphere, and the comparative absence of intense sunlight, which are characteristic of the home country, necessitate all windows being planned to admit as much light as possible. In South Africa the conditions are reversed; windows must be constructed to shut out the glare as well as admit the light, and the former quality is almost as essential as the latter. Mr. Parsons had met this requirement by using the deepest colours it was possible to secure, more especially employing reds, purples and blues. The effect attained was extremely rich and sustained, and the window is one which should certainly advance the reputation of English decorative art in South Africa.

Pencil and Water-colour Drawings by Old Masters

EARLY English water-colours, whether by masters of the art or their disciples, are always attractive, distinguished as they are by simplicity of method, direct treatment, and an absence of the undue straining after forceful effect which is too often seen in the work of the moderns. These qualities were happily exemplified in the exhibition held at Messrs. Walker's galleries, New Bond Street, under the modest title of "Slight pencil and water-colour drawings by the early English water-colour artists." Pencil drawings were in a decided minority, and though many of the exhibits might have come under the category of sketches, the bulk of the work was carried as far towards completion as one could well desire. This was especially so in the case of some of the lesser-known painters, men like Edward Alfred Goodall, who over-elaborated their work to suit the taste of the period, and are seen to better

advantage in their unpremeditated and spontaneous studies than in their more highly finished pictures. Goodall was a well-known and popular painter in his day, but his work has lately suffered from unmerited neglect. He came of a well-known artistic family, being the son of Edward Goodall, the line engraver, and brother of Frederick, the Academician, and of Walter, who, like himself, was a water-colour artist. His *Notre Dame, Paris*, was quite one of the best works in the exhibition; delightfully cool and pure in colour, it would have held its own in any company. David Cox was hardly seen at his best, the examples shown by him being chiefly confined to unfinished works and small studies. Many of the latter, however, were very charming in their free and crisp handling, while the larger examples, like *Conway Castle*, which was only just washed in, and *Penmaenmawr*, were most interesting as showing the various stages of progress in the painter's work. The last-named drawing, if still lacking the finishing touches, had been carried forward sufficiently to show Cox's power of rendering the feeling of the weight and mass of a range of mountains. William Bennett, a pupil of Cox, was represented by about half-a-dozen examples, none of which, however, rose above the verge of mediocrity. He had caught something of the touch of his master in his rendering of the gnarled form of forest, but his representations of foliage were spotty and confused. A couple of drawings by William Callow, *Cochem* and *The Old Palace, Kew*, showed this artist at his best. Peter de Wint was represented by half-a-dozen sketches, of which a study for a *Farm Waggon* was firmly and crisply set down, while the *Winding River* was a broad and strikingly characteristic piece of work. The only example by Girtin was hardly worthy of Turner's early rival, while the pair of Copley Fieldings, of nice quality, were hardly specially distinguished. Of the minor masters of the Norwich school there were two examples by John Thirtle, a strongly painted river scene and a view of *Mousehold Heath*, a scene one instinctively associated with the name of Crome. This rendering of it, if distinctly less vigorous than the well-known one by the greater master, yet attained much of his open-air feeling and sense of space. Henry Bright, who may be said to have been re-discovered by Messrs. Walker, was represented by half-a-dozen pleasing examples; and a greater master of the school, John Sell Cotman, by some slight but suggestive sketches. Of the early men there were specimens by Samuel Scott, Paul Sandby, Nicholas Pocock, Philip Reinagle, and John Varley. Among other examples were ones by Samuel Prout, William Hunt, James Holland, and David Roberts. The art of some of the later men were also to be seen, that of Frederick Walker, who exercised such a marked influence on many of his contemporaries, being shown by a well-studied pencil sketch—an interesting example, revealing, in the several alterations in the pose of the figure, the care and attention which this artist was wont to expend even on his relatively unimportant work.

THE SWORD OF THE SOVEREIGN OF SAINT PATRICK
DESIGNED BY CAPTAIN N. R. WILKINSON

A SET OF QUADRANGULAR VASES, ONE HAVING A BRILLIANT BLACK ENAMEL GROUND, THE OTHER A FINE APPLE-GREEN, AND THE THIRD A SOFT YELLOW

A SQUARE-SHAPED VASE, DECORATED WITH FLOWERS OF THE FOUR SEASONS ON BRIGHT APPLE-GREEN BACK-GROUND. KANG-HE PERIOD

ONE OF TWO BEAKERS, WITH DESIGN OF ROCKS AND HAW-THORN TREES ON BLACK GROUND. MING PERIOD

BALUSTER-SHAPED VASE, DECORATED WITH DESIGN OF DRAGONS ON A GROUND OF DEEP, PULSATING GREEN MING PERIOD

Some examples from the Bennett Collection

The late Edwin Austin Abbey

THE death of Edwin Austin Abbey has removed a great artist from our midst, and one whose influence, if unobtrusively exercised, will leave a permanent impress on the art of his generation. He was an American, and a worthy compeer of Whistler, Sargent and other great painters who have left our cousins across the Atlantic to make this land their home. Born in Philadelphia in 1852, he early showed the bend of his genius. He was a born illustrator, possessing to a marked degree the power to visualise the imaginations of others and of clothing the dry bones of history in the semblance of living flesh and blood. In the seventies he made a name for himself by illustrating some of the classics of English sixteenth and seventeenth-century literature for Messrs. Harpers. His black and white drawings were always as perfectly realised as if they were important pictures. Marked by much quiet humour, and displaying great archæological knowledge, they were executed with a technique which in its way was the most perfect that has been evolved by a modern artist. His line work was undescribably fine and delicate, so fine, indeed, that it defied the efforts of the wood engravers to literally reproduce it, and its full quality can only be appreciated in the originals. Though so delicate, it was free and fluent, and he wrought it so as to produce a wonderful largeness of effect and great atmospheric feeling. Abbey's style was evolved just at the crucial moment—it was the time that process work, with its great possibilities for the reproduction of subtle and refined effects, which the wood engravers were unable to adequately translate, was coming into vogue; and so his exquisite illustrations to Herrick, *She Stoops to Conquer*, and the other English classics which he made his own by his power of interpreting them, served as models to inspire the younger generation of book illustrators. Abbey migrated to England in 1878, his future permanent home, though he never actually renounced his American nationality. He first contributed to the Academy in 1885, but showed nothing further until 1890. Then, after another interval, in 1894 he exhibited *Fiametta's Song*, which ensured his election to an associateship. This was followed in the succeeding year by *Richard, Duke of Gloucester, and the Lady Anne*, a crowded and effective composition, which, by its original outlook, novel scheme of coloration and quaint, albeit somewhat gruesome humour, showed there was a new force in art to be reckoned with. Abbey's reputation as a historical painter was assured, and he subsequently maintained and enhanced it. He was elected an Academician in due course. When the late King selected him to paint the official picture of the Coronation ceremony, his choice was hailed with general acclamation, which the artist thoroughly justified. It was not the artist's greatest picture—these ceremonial works which are filled with portraits, and in which the grouping is more or less arbitrary, rarely afford an artist free exercise of his powers—but at any rate it was the best picture of its kind which had been painted in England. Mr. Abbey was not represented in this year's academy. His untimely death will leave a void in English art in a section in which it is at present specially weak.

Modern Original Etchings

THE great charm of original etching is in its spontaneity. It is the most autographic of arts—the one best fitted for rapid and direct expression—hence every appearance of labour, of striving after effect, robs it of some of its most salient qualities. These remarks are apropos of the exhibition of "Modern Original Etchings" at the Dowdeswell Galleries (160, New Bond Street), in which nearly a hundred examples by a dozen different artists were shown. Here it was noteworthy that many of the less ambitious subjects—the themes which the artists selected because they pleased them—were decidedly more successful than those which had been obviously chosen with an eye to public favour. Among the plates which ranked in the former category were those of the Hon. Walter J. James, for the most part impressions of broad stretches of moorland, recorded with a sentient economy of line. His themes were closely akin to those of Mr. Oliver Hall, and their works were superficially similar in treatment; both men possessed fine feeling for open space and wrought with simplicity and directness, but while Mr. James attained variety by contrasting vertical masses against the horizontal lines, Mr. Hall achieved the same end by the introduction of broken outlines, the former emphasising the bulk and magnitude of the tree trunks, the latter the irregular and diversified form of their branches. Mr. Hedley Fitton, who is among those fortunate artists whose work has proved a profitable investment to its purchasers, was represented by ten examples, nearly all of which were architectural subjects. Effective as these were, and distinguished by strong chiaroscuro and flowing line, they were lacking in variety of treatment, and the contrasts in light and shade appeared in several instances to be unduly forced. Another painter-etcher whose work was chiefly devoted to architecture was Mr. Albany E. Howarth. Though he had a keen perception for picturesque effect, he did not descend to that meretricious prettiness which is too often the goal for etchers of this class of subject. Among his most

successful examples was a rendering of that much repeated theme, *La Grosse Horloge*. In the *Château Gaillard Rouén* he attained a happy simplicity and largeness of style; his *Old Houses, Abbeville*, was also a delightful piece of work, full of sunlight; *Poole, Dorset;* the *Barrow-maker's Shop; Gourock; Elvet Bridge, Durham;* and the *Château Cœur de Lion* were each in its way noteworthy for sterling quality. Mr. Howarth is an etcher from whom much may be looked for; and so long as he gives free run to his natural proclivities, and does not weaken the freedom and feeling of spontaneity which at present characterises his efforts by working them up to a higher degree of superficial finish—always a temptation to an aspirant for public favour—he may do some great things. Mr. Ernest S. Lumsden also largely dealt with architectural themes; but modern buildings were equally attractive to him as the old, and some of his most telling effects were achieved with records of houses in the course of construction, in which the skeleton-like outlines of the scaffoldings furnished him with what was, in his hands, a more picturesque motif than the many gabled forms of Gothic architecture.

"The English Staircase" (18s. net), and "A History of Architecture in London" (7s. 6d. net) (B. T. Batsford)

Two books, thoroughly good of their kind, are *The English Staircase* and *A History of London Architecture*, by Mr. Walter H. Godfrey. The former, perhaps, will hardly possess an appeal to the general reader, but to those interested in the rise and progress of English domestic architecture, or who are anxious to gain a knowledge of the beautiful forms in which a staircase can be constructed, the work, with its wealth of illustrations, and its concise and clear account of the historical development of this the most important feature of the interior of a mansion, will prove of great value. Mr. Godfrey, who is thoroughly acquainted with his subject, traces the evolution of the staircase from the Norman period until the present day. In the former age the newel type, in which the stairs circled about a centre newel within a small well, was in general use, its great advantage being in the small amount of space it occupied; when there was no necessity for this economy a plain, straight flight of steps between two stone walls was employed. Wooden staircases did not come into vogue until the sixteenth century, since when the general form has remained more or less constant, though, of course, allowing almost endless variety in the styles of the balustrading and ornamentation. Over seventy full-page plates, reproduced from the finest examples, amply illustrate these variations, besides which there are sixty smaller illustrations.

NAVE OF OLD ST. PAUL'S FROM A DRAWING BY HOLLAR
FROM "A HISTORY OF ARCHITECTURE IN LONDON" (BATSFORD)

The second work of Mr. Godfrey, *A History of Architecture in London*, is one which should attain a popular vogue. A better guide to the noteworthy buildings of the Metropolis from the earliest times to the end of the Georgian period could not be found. Its utility is not confined to this merely local office, for the work may be accepted as a thoroughly reliable primer to the styles of English architecture in general;

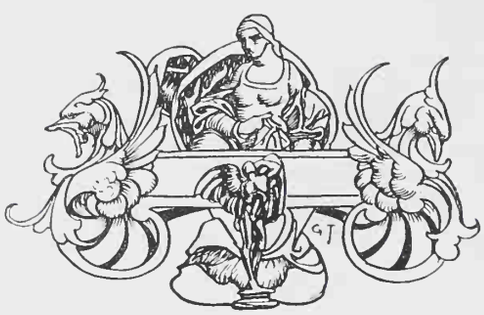
the fact that all the examples cited are in London enabling the metropolitan reader to personally view them, and so gain a more thorough knowledge of their variations than any study of the illustrations, some 250 in number, excellent as they are, would afford him. Mr. Godfrey has the art of writing on a subject which abounds in technicalities in an interesting and easily understandable manner. Armed with this volume as a guide, the ordinary reader, in a few pleasantly spent afternoons, can gain more intimate and thorough knowledge of London architecture, and the styles of English architecture in general, than by weeks of ordinary study.

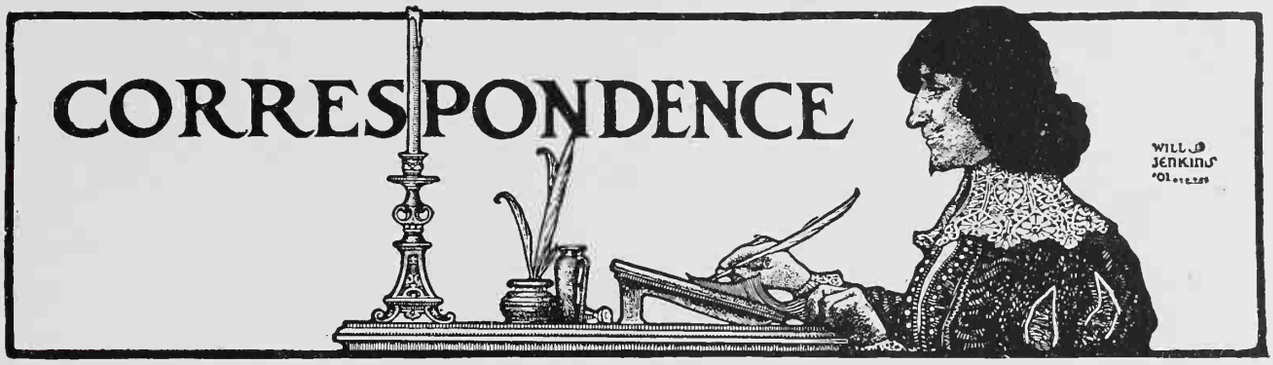
Old English Engravings

ENGLISH engravings of the eighteenth and early nineteenth centuries—produced long anterior to the days when the introduction of steel facing made it possible to largely multiply the number of eligible impressions struck from a plate—are nearly all worthy of the attention of the collector. The editions originally printed were comparatively small, and the casualties of time have largely curtailed them; while the general quality of the work is extremely high. It is not always the extremely expensive plates—those rarities running into four figures, which only the millionaire or the reckless enthusiast dare hope to acquire — which are the more interesting. There are a large number of proofs within the command of a moderate purse, which in technique and all essential artistic qualities are as good as anything of their kind which have been produced. It is engravings of this description which comprise the bulk of the interesting and varied exhibition now on view at Messrs. Mortlock's (466, Oxford Street, and 31, Orchard Street). The works were collected during the last fifty years by Mr. Mortlock, and include many examples after the great masters of English portraiture, engraved by mezzotinters like McArdell, Smith, Watson, Faber, and others. One of the best specimens in this section is an early proof of *John Duke of Argyle*, by J. Watson, after Gainsborough. Among the other attractions of the exhibition are sporting subjects and a large selection of stipple prints by Bartolozzi and his school.

The Bennett Collection

IT will be a matter of general congratulation that the Bennett collection of old Chinese porcelain recently on view at Messrs. Gorer's galleries (170, New Bond Street), instead of being dispersed or transferred bodily across the Atlantic, has been purchased *en bloc* by a well-known English collector, whose name at present is not disclosed.





Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Books.—A4,333 (Oxford).—Your Book of Common Prayer, if perfect, may realise 30s. to £2; but the other work is of little interest or value.

Clockmaker.—A4,359 (Washington, U.S.A.).—Robert Allam was working in Fleet Street about the middle of the eighteenth century. Examples of his work are known between the years 1736 and 1765.

Rapin's History, etc.—A4,365 (Bristol).—The history you describe is very common, and of no particular value. Your other books are also of small importance.

"Sketches of Irish Character," etc.—A4,370 (Wolverton).—The editions of *Sketches of Irish Character*, and the other work of which you send copies of title-pages, would not fetch more than about 25s. in the sale-room.

"The Nut Brown Maid."—A4,383 (Abernethy, N.B.).—Your print is not likely to be worth more than £1.

Engraving by Valentine Green.—A4,391 (New York City).—If your print *To the Society of Golfers at Blackheath*, after L. F. Abbott, is a fine genuine impression in colour, it is worth £20 to £30; but there is a modern reproduction very cleverly executed and retailed at about £1. This, though sold with the best intentions, frequently changes hands as a genuine print. It is therefore impossible for us to definitely value your impression without seeing it.

Table, etc.—A4,393 (Devizes).—Judging from the photograph, we should say that your table is Jacobean, and worth from £8 to £10. We find it quite impossible to give any opinion of the articles on it without fuller particulars and larger photographs of each.

Cypress Wood Chest.—A4,394 (Cardiff).—The chest of cypress wood shown in the photographs you send appears to be Italian of the early seventeenth century. It is an interesting piece, and its value, we should say, is approximately twenty-five guineas.

Books and Pictures by Stark.—A4,396 (Norwich).—Your books, as a whole, would not realise more than a few pounds; but to value them definitely we should have to see them, as very much depends upon their binding and general condition. As regards the pictures, if they are genuine works by James Stark, they are undoubtedly of value, but it is essential to see them to give an opinion.

Portraits by Romney.—A4,401 (Nottingham).—We have been unable to find out whether George Romney painted either of the pictures you mention, but are making further enquiries.

Menu.—A4,407 (London, E.C.).—Curios of this character are only of a temporary value, and in the present time we doubt whether you would realise more than a shilling or so for it.

Portraits by Gainsborough.—A4,408 (St. Ives).—We regret that we can find no record of the pictures mentioned, and nothing that will give a clue to their present owner.

Pennies dated 1860.—A4,409 (Hornsey).—The belief that the copper coinage of this year is of exceptional value is quite erroneous, and your pennies are only worth their face value. There is a common idea that when the issue for this year was being made, a bar of gold was accidentally mixed with the alloy, but we have the authority of the master of the Mint for stating that this story is untrue.

"Illustrated London News."—A4,442 (Brixton).—Your odd volumes of this periodical are only worth a shilling or so, their interest to a collector being practically nil.

Half-farthing.—A4,443 (Ealing).—This coin is by no means as rare as you suggest, and its value at the outside does not exceed 6d.

Sauce-boat and Flower-pot.—A4,460 (Westerham).—(1) The sauce-boat and stand may be Derby, but as the decoration of cornflowers is very common, we cannot say definitely from a photograph. It occurred first on Chantilly porcelain, and was copied by Derby and other factories. The scratched "D" may be a workman's mark, but makes it doubtful as to being Derby. The value of the sauce-boat is approximately £2. (2) The flower-pot is certainly Wedgwood, but probably not of the best period. In order to give a definite opinion it is necessary to see the piece, but so far as we can judge from a photograph, we do not think the flower-pot is worth more than £3 to £4.

Shakespeare's Works, etc.—A4,469 (Portstewart).—We fear the three books you describe would not realise together more than £1 in the London market.

Books, etc.—A4,480 (Rawtenstall).—None of the books you mention, *Pilgrim's Progress*, *Burn's Poems*, *etc.*, are worth more than a few shillings each. We fear we can give no opinion of the Verge watch or Mason's china without seeing them.

Portraits.—A4,489 (Ashley Hill).—None of your engravings is likely to realise more than £1 or so. To value them definitely we should have to see them.

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

ADAMS.—John Adams, 2nd President of the United States; Samuel Adams, governor of Massachusetts; and John Quincey Adams, also President of the United States, were all descended from Henry Adams, who about 1636 went, with 8 sons, from Devonshire to Braintree, Mass. We believe the ancestry of Henry is not known, so it is possible his connection with Devonshire was merely transitory, and refers to the port of embarkation, such as Bideford or Plymouth; in which case Staffordshire might, after all, have been his native county.

PENNEY.—A "comb" in heraldry may be an ordinary comb, such as is used for toilet purposes; as in the arms of BLOND, *sable a comb argent on a lock of hair or;* or it may be a "comb" used in certain industries like flax-dressing or wool-carding; an example of which is found in the armorials of BROMLEY, viz.: *sable three wool combs argent*, or (another for the same name) *sable two flax combs in pale argent.* The arms of TUNSTALL are *sable three combs argent*, and in this case the charge is figured in the form of the familiar and old-fashioned "tooth-comb."

TIFFANY.—The later *Norman Rolls* commence with the embarkation of Henry V. in 1417 to carry on the War with France, and recover his possessions in Normandy. They are naturally mostly concerned with matters relating to that province, but also contain references to English affairs dealt with by the King during his absence abroad; and the following extracts give a very slight idea of the various items recorded:

Commission to Thomas Walshe to procure workmen from London and its suburbs to make harps for the King's use; Commission to John Tiptoft, knight, and Robert Allerton for an array; Appointment of William Crofton as collector of customs at Calais; Appointment of Thomas Pope as bailiff of Rye, Sussex; Appointment of John Wickeford, clerk of the King's larder, as alnager of all cloths sold within the city of Winchester; Grant to John Convers on account of his submission at the surrender of Cherbourg Castle; Grant to Henry Noon of free warren in all his lands of Shelfangger in Norfolk; and licence to inclose 300 acres of land within the said town; Protection to John Aileward, mariner, of Bridgewater, in the service of Hugh Luttrell, knight; Protection to John, son of John Aylleward, of Kedweli in Wales, in the service of Henry Gwyn in France; Safe conduct for Henry Tiphanie, and others, merchants of Brittany; Proclamation to the effect that the quarries yielding white stone in Vaucheulles and Callix, belong only to the King, and are to be worked for the building and repairing of the churches, houses and fortresses of the King in England and Normandy; Mandate to John Etoun and Thomas Teylowe to procure 22 of the best miners that can be found within the forest of Dean for the King's service in Normandy; Mandate that criminals condemned to death be taken down from the gallows after execution for Christian burial, and not as hitherto be left hanging to be devoured by "des oyseaux et des autres bestes ravisables." The names of Sir John Fastolf, kt., Sir Lewis Robsart, kt., Gaston de Foix, and Thomas Chaucer (son of the Poet) frequently appear.

REW.—The coloured sketch of arms sent for identification reads, *Quarterly* 1 and 4 *argent on a bend between* 2 *cotices sable* 3 *mullets pierced of the field*, 2 and 3 *argent on a chevron sable* 3 *cinquefoils or*, impaling *azure* 7 *masles or*, 3, 3, *and* 1. The quarters 1 and 4 contain the arms of DE RUE, the authority being Jenyns ordinary, in which they are given as borne by Oldam de Rue; the quarters 2 and 3 contain the arms of Eyre: the impalement no doubt is intended for the coat of Quincey, though the tincture of the field is wrong, and the charges are incorrectly drawn; the proper arms borne by Quincey are *gules* 7 *masles conjoined or*, 3, 3, *and* 1. The fact that there is no record of a "grant" to Rew does not prejudice the right of user, provided descent can be proved from an ancestor who justly bore the arms in question: a "grant of arms" only being necessary to those who had, or have, no pretensions to a coat by inheritance; and it is well known that the majority of our old families use their arms as of prescriptive right without grant, though in most cases these arms have, at some period or another, been "confirmed" by the proper authority, as lawfully borne.

NEWCOMEN.—An early instance of the occurrence of this surname (with a suggestion as to its origin) is found in the Patent Rolls of Edward I., 2nd year, Westminster, 3 Nov., in connection with Dunster, co. Somerset; where the name of William son of William le Newcomene appears as bringing an action concerning a tenement there.

ELLIOTT.—The following reference to Grey Elliot appears in a list of some Catholic gentlemen who were "actually in his late Majties service in the late Rebellion" (Addit. MSS. 36452, Brit. Mus.):—

"Grey Elliot gent. son of Humphery Elliot of Gataker Park in Shropsher who preserved the Earle of Darby affter his defete at Wiggan and convaied him and Coronell Rosecareck to his Majtey at Worcester, was plundred sequestred and imprisoned for his Loyalty, himself and his two oldest sons being actualy in armes for his lat majesty."

From the depositions in a case in the Court of Exchequer, concerning some property in the parishes of Leominster and Clunbury (18 Jan. 1733-4), we get the following pedigree:—

Grey Elliott (deceased.) = Anne . . . (his widow).

1.	2.	4.	1.	3.	5.
Thomas, eld. son.	Humphrey. 3. William.	James.	Anne. 2. Mary.	Katherine. 4. Dorothy.	Jane.

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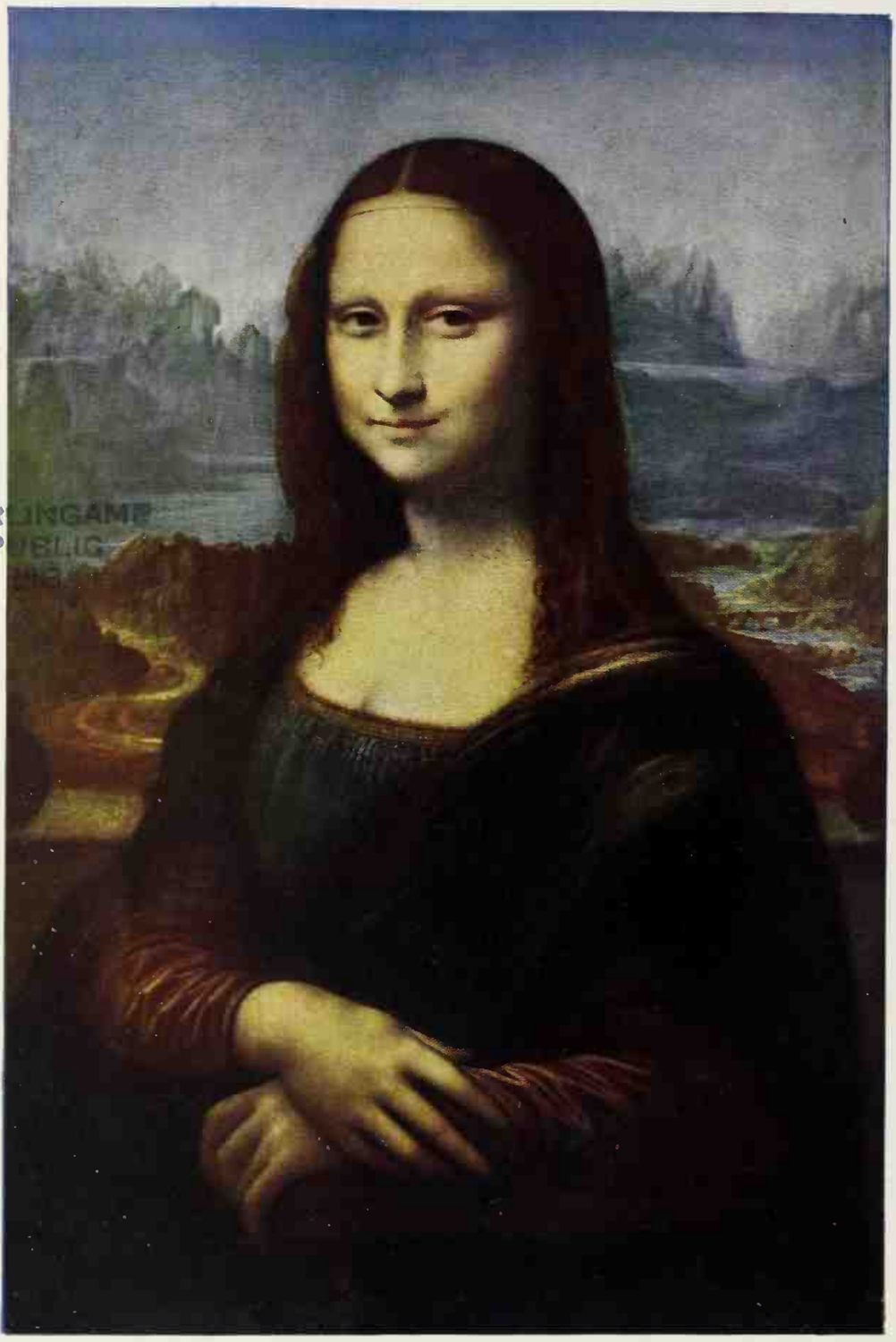

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MONA LISA

BY LEONARDO DA VINCI

Pottery and Porcelain

Bristol Pottery in the Bristol Museum and Art Gallery

By Richard Quick

It is a well-known historical fact that pottery was made in Bristol as far back as Edward I.'s reign. A reference occurs in the archives under date 1284 to that effect, which places beyond doubt the existence of fictile works at a very early period. Whenever excavations have been made in the city, along the north bank of the river from Bristol Bridge, remains of pottery and shard heaps have been discovered.

My first illustration is of some fragments of thirteenth-century pitchers, discovered in 1899, in a well in Castle Green, the site of Bristol Castle.

The only perfect specimen of pottery of this period which has come under my notice was found in pulling down an old house at Redcliffe in 1876. (See No. ii.) This quaint jug or pitcher is covered with a light green glaze, the handle being deeply scored to look like basket-work. The peculiar ornamentation of stems with stiff leaf foliage and finger-pressed base is characteristic of the treatment of the thirteenth century. The jug is thirteen inches in height.

The third illustration is of an Elizabethan green glazed wall or stove tile. It bears the Royal Arms above, and in the centre a Tudor rose, with crown and letters E. R., being probably made in Elizabeth's reign for that reason. The pilasters on each side contain shields. Both in this and the supporters of the shield with the Royal Arms and motto this tile differs from the specimen in the Victoria and Albert Museum, which also has a floral ornament in the background.

This interesting specimen, I am inclined to think, was made in Bristol. It was originally over the fireplace in the "Horse and Jockey" Tavern, Broadmead, and was removed to the City Library in 1853, from whence it was transferred to the Museum in 1907. It measures 13½ inches by 10 inches.

Bristol Delft.

Bristol pottery may be divided into three periods:—the Frank, from about 1674 to 1784; the Ring, from 1784 to 1816; and the Pountney, from 1816 to date.

No. I.—Fragments of thirteenth-century pitchers

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No. II.—BRISTOL PITCHER THIRTEENTH CENTURY

The following table gives the names and dates of the various firms:—

BRISTOL POTTERY.

	REDCLIFFE BACK.	
FRANK PERIOD (1674–1784). 110 years.	Thomas Frank	? 1674–
	Richard Frank	1730–1777
	WATER LANE, TEMPLE BACK.	
	Frank & Co. (Richard Frank and Son)	1777–1784
RING PERIOD (1784–1816). 32 years.	Joseph Ring ("Bristol Pottery")	1784–1788
	Ring, Taylor & Carter (Mrs. Ring, 1788) ...	1788–1813
	Carter & Pountney (Henry Carter & Co.)	1813–1816
POUNTNEY PERIOD (1816 to date).	Pountney & Allies	1816–1835
	John D. Pountney	1835–1837
	Pountney & Goldney ...	1837–1850
	John D. Pountney	1850–1852
	Pountney's (Mrs. Pountney)	1852–1868
	Various changes (Cobden, Johnston, etc.) ...	1868–1889
	"VICTORIA POTTERY," ST. PHILIP'S MARSH.	
	Pountney & Co., Ltd. ...	1889–1906
	"BRISTOL POTTERY," FISHPONDS.	
	Pountney & Co., Ltd. ...	1906 to date.

It is not known whether Thomas Frank was the founder of the pottery on Redcliffe Back, but it is recorded that he was a potter upon the occasion of his marriage in 1697. It may have been founded by an unknown potter, and acquired by Frank himself in the latter part of the seventeenth century. Richard Frank, his son, is said to have had the business from about 1730 to 1777, when it was removed to Water Lane, Temple Back. The firm then changed from Richard Frank & Son to Frank & Co. It was at this period that the plates and jugs seen in No. iv. were made. The first on the left was painted by Michael Edkins, in the Chinese style: the back of the same plate is shown in No. v. It has the initials $\frac{E}{M\ B}$, those of himself and his wife Betty. It is dated 1760, in bold figures, this being just at the time that he left Frank's, and became a painter on Bristol glass, etc. This arrangement of initials, where the upper letter was the surname and the lower ones those of the husband and wife, was quite common. The centre plate in No. iv. was painted by Bowen about 1761.

The Delft industry began at the close of the seventeenth century, and continued until lead-glazed pottery became popular. Two factories, both producing an earthenware body having a coating of white tin enamel, were in operation at the same time, one belonging to Richard Frank, as we have seen, the other to Joseph Flower, who, in 1777, removed from No. 2 on the Quay to No. 3, Corn Street, where Michael Edkins painted a sign-board for him,

No. III.—ELIZABETHAN STOVE TILE

No. IV.—BRISTOL DELFT JUGS AND PLATES

"Flower, Potter." We have Edkins's ledger in the Museum, with many curious and interesting entries in it, under date 1761-83, also a drawing by Nicholas Pocock in 1772, showing Franks' and Flower's potteries on Redcliffe Back. Two interesting Delft puzzle-jugs with pierced necks and handles and three spouts in each rim will be seen in No. iv. The inscription on the one on the left runs thus:—

"Fill me with wine, ale or water,
Any of the three it makes no matter,
Then drink me dry if you be willing,
And in so doing you'll win a shilling."

On the other as follows:—

"Here, gentlemen, come try your skill,
I'll hold a Wager if you will,
That you don't Drink this Liquor all
Without you spill or let some fall."

These jugs were very popular at the end of the eighteenth century in country inns. The centre mug or tankard in No. iv. is decorated with figures and birds in the Chinese style, out-curved foot and fluted handle, seven inches high.

The two plates on either side in No. v. are coloured lilac or manganese purple, with blue in the panels.

No. V.—BRISTOL DELFT PLATES, TILE, ETC.

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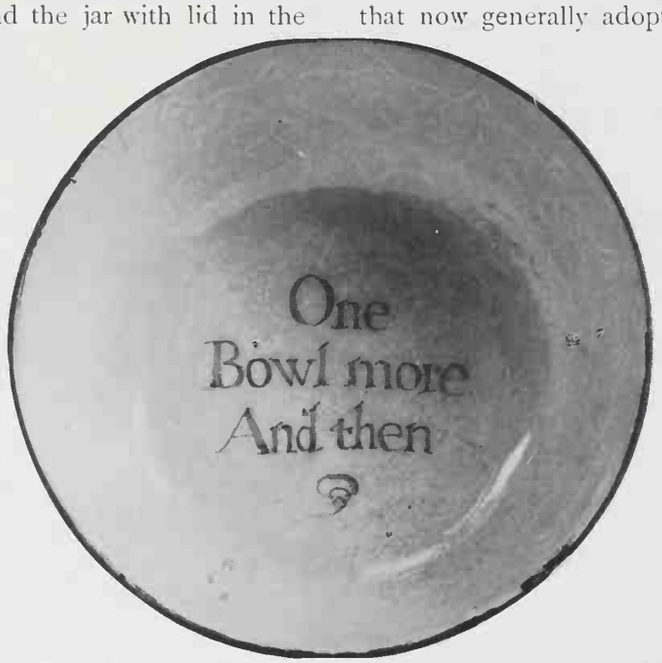
No. VI.—BRISLINGTON DELFT BOWL, PLATES AND JAR

One has the initials N. V. R. and date 1739. The wall-tile is decorated in the same manner. Tiles were made in great numbers, often in sets of four, six, eight, and even as high as twenty-four to form a picture. There was one in the Jermyn Street Museum of St. Mary Redcliffe Church on twenty-four tiles painted in blue. Tile pictures for the fireplace, representing a cat and dog in sets of nine tiles, were at one time fairly common in Bristol houses. There are tiles in the collection forming parts of pictures.

Besides plates, dishes and jugs, punch-bowls seldom dated are to be found, commonly in blue. The large one in the centre of No. vi. is beautifully decorated in red, blue, green, and a very little yellow, as also are the two large plates and the jar with lid in the centre. The large bowl has the same bird painted on the inside, as is seen on the pot. These are generally put down to Frank's production at the Brislington Delft works, which he had been carrying on at the same time as the pottery at Redcliffe Back. He lived at the former, and walked daily into Bristol. The bowl is fourteen inches in diameter and eight inches high.

Professor Church says: "Approximate dates may be assigned to some of the extant specimens of Bristol Delft by noting the form and fashioning of the pieces. For example, in the case of plates, those of the earlier period, say 1706 to 1735, resemble their Dutch prototypes, being without any flange beneath, and having either simple curved sides and a nearly flat bottom, or a steep sloping ledge and then a sharp curve. During the next period, 1735 to 1745, we find the outer ledge or brim was nearly level, the circumference was frequently cut or lobed in six divisions, the area of the central portion was reduced and a flange was added beneath. Some intermediate and transitional forms occur, but, about 1755, the final form was reached, which is seen in the majority of the extant examples, and which closely resemble that now generally adopted for dinner-plates."



No. VII.—"ONE BOWL MORE" BRISTOL DELFT

The most complete collection ever made of the works of Bristol Delft potters was destroyed in the fire at the Alexandra Palace in 1873. A large number of the specimens there gathered together had been obtained from houses in Bristol, Gloucester, and the neighbourhood around.

Pieces of an ornamental character, either in form or decoration, or both, were turned out as early as 1706 and as late as 1784. Frank's Delft works were situated

behind the premises in Redcliffe Street known as Canynge's House. On this site in 1869 were found abundant remains of Delft ware of Bristol manufacture.

The body of Bristol Delft is generally a light buff or tawny colour, darker than the Dutch Delft. The enamel has often a greenish blue tint, thinner than the Dutch, also very uniform in colour and texture.

It is claimed that Flower's ware was thinner and neater in make than Frank's, the glaze good and the colour clear and brilliant. Usually the Bristol blue employed under the glaze was rather a dull blue, and the decoration was either copied directly from the Chinese, or from the Dutch, who themselves imitated the former.

No. VIII.—TRADE CARDS

Another kind of ornament said to be peculiar to Bristol Delft is the use of pure white enamel as a pattern upon the greenish-white body of the ware. This white upon white is known as *bianco sopro bianco*. The same decoration is found on bowls, about eight inches across. In No. vii. is a bowl in the Museum collection, with the outside painted in Oriental style, and the interior with characteristic *bianco sopro-bianco* decoration, and inscribed—

"One Bowl more,
And then——"

No. IX.

BRISTOL PLATE
BY COMBES, 1787

BRISTOL PLATE
BY DANIEL, 1791

Bristol Pottery.

To return to the Ring period. In 1784 the Franks' pottery was sold to Joseph Ring, who first called it "The Bristol Pottery." He married Elizabeth Frank, sister of the late owner. In 1788 Joseph Ring took Messrs. Taylor and Carter into partnership, under the firm of Ring & Taylor. On the death of Joseph Ring in 1788, his widow helped to continue the business, until in 1813 (see No. viii., Trade Card) an agreement for a new partnership was drawn up between Henry Carter, John D. Pountney, and Joseph Ring, son of the late partner. The last-named did not live to execute it, however, and Henry Carter remained only three years, to 1816, when he was succeeded by Edward Allies. The firm was then known as Pountney & Allies until 1835, when Edward Allies retired, John Decimus Pountney remaining the sole proprietor.

At this time the firm employed about two hundred workpeople, including William Fifield, the decorator and enameller, who worked

No. X.—MUGS, ETC. DATED 1802, 1808, 1828 RING AND TAYLOR (1788-1813)

therefor fifty years. He was born at Bath in 1788, and died at Bristol in 1857.

The ware produced was similar to that of the finest Staffordshire productions of the period. Wedgwood was making the well-known Queen's Ware, and Leeds the fine straw-coloured ware.

John D. Pountney, finding the control of the business beyond his powers, in 1837 formed a partnership with Gabriel Goldney, a traveller of the firm, thus becoming Pountney & Goldney until 1850. John D. Pountney was Mayor of Bristol in 1847. In 1850 Gabriel Goldney retired, and two years later John D. Pountney died in Clifton, the business being left in the hands of Mrs. Pountney, who secured the services of J. W. Clowes, an experienced potter, as manager, who carried on the business until 1868, when Mrs. Pountney retired. During the next twenty years the business passed through various hands until 1889, when a Limited Company was formed, the Water Lane pottery closed, and the whole works concentrated at the Victoria Pottery, St. Philip's Marsh, under the title of Pountney & Co., Ltd. In 1906 the firm removed to Fishponds, where an extensive business is now carried on.

Amongst the various decorators of pottery during the flourishing Ring period, I may mention two, Combes and Daniel. In No. ix. are two plates in blue, the left-hand one being marked "Combes, China Burner, Queen Street, Bristol, 1787." Combes lived in Queen Street from 1780 to 1805. The other is marked "Daniel, China Burner, near Broad Plain, Bristol, 1791." Both have Chinese designs.

In No. x. we have a group of specimens painted by Wm. Fifield, a mug dated 1802, and marked "Bristol Pottery," besides the following inscription, "Peace signed at Amiens between England, France, Spain, and Holland, March 27th, 1802."

A cup or mug painted with mythological subject, Venus and Cupid, one of the rather unusual subjects painted by Fifield, is shown. It is marked on the bottom, "W. Fifield, Bristol, 1808."

No. XI.—PUZZLE-JUGS AND BARRELS DATED 1820, 1821, 1835, AND 1846

The lower specimens also were painted by him, a jewel casket with divisions and sliding lid, an inkstand with ink and sand pots, and in the centre a cake or biscuit box, decorated with flowers.

In No. xi. we have a group of puzzle-jugs and barrels. They were most likely painted by Fifield, all except the centre jug. The

No. XII.—JUGS POUNTNEY AND ALLIES, 1816-1835

left-hand jug has the initials J. G. and date 1820, and the right-hand one C. W. and flowers. The two left-hand barrels have initials and dates—"S. W., May, 1821," and "G. C., 1835." These were made in the time of Pountney and Allies. The other two bear the name, "Sarah Webber, 1846," and a barrel painted with flowers, by Pountney & Goldney.

In No. xii. is represented a group of jugs made by Pountney & Allies. The bottom ones are impressed, "Pountney and Allies." The top punch-jugs are interesting, two being dated 1820 (J. K. C.) and 1833, and ship "Good Hope" (C. E. O.), and no doubt painted by Fifield. His work was somewhat crude, and the pieces generally met with are decorated with bouquets of flowers, consisting of roses, tulips, forget-me-nots, etc., painted in various colours, bright red, emerald green, and cobalt blue, very effective, and in a style quite his own. Perhaps the finest specimen of Fifield's work is the fine filter with cover (see No. xiii.), which is decorated with his characteristic arrangement of flowers and snakes. It is marked in two places, inside the lid and on the bottom of the urn, "F., Bristol Pottery, 1814." It is twenty inches in height.

No. XIII.—FILTER, 1814
PAINTED BY W. FIFIELD

No. xiv. shows the exterior of the old pottery in Water Lane, as it is to-day, with the sign (BRISTOL POTTERY) across the road, the only thing to mark it.

In No. xv. we have a view of Fifield's studio, although it is taken a hundred years after he painted this beautiful filter. The room he used had two windows, next the clock. It is much the same as when he worked there. The clock has gone, but the little wooden pediment is still in position on the wall. Whilst working there he painted a tile picture of the pottery, on four tiles which were fixed in the office. The picture is signed and dated "W. F., Feb. 15th, 1820." It is now in the possession of Mr. Charles Burn, and measures twenty inches by fifteen inches. On it may be seen the three cones of the pottery, and the Temple Church at the back. These three cones were used as a mark by Pountney and Allies, together with the words, "Improved Stone China," in 1816. It is found sometimes on blue and white "willow pattern" plates and dishes.

Among the other artists employed at the Water Lane pottery, I may mention first Thomas Pardoe, a man of considerable talent, who painted

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landscapes, flowers, fruit and birds, and generally marked them "Pardoe, fecit, Bristol," in gold. In No. xvi. will be seen a teapot and plate, richly decorated with flowers. It is marked inside the lid, in gold, "Warranted T. Pardoe, 28 Bath St., Bristol." He executed a great deal of the best work in flowers at the Water Lane pottery. From 1812 to 1816 he had a shop as a china painter, gilder and glass stainer at No. 28, Bath Street. In 1820 he was in business in Long Row, Thomas Street. Richard Peake was a flower painter, and worked at the pottery from about 1850 to 1856, and Henry Clark, another artist, was in their employ for nearly fifty years (he died in 1862).

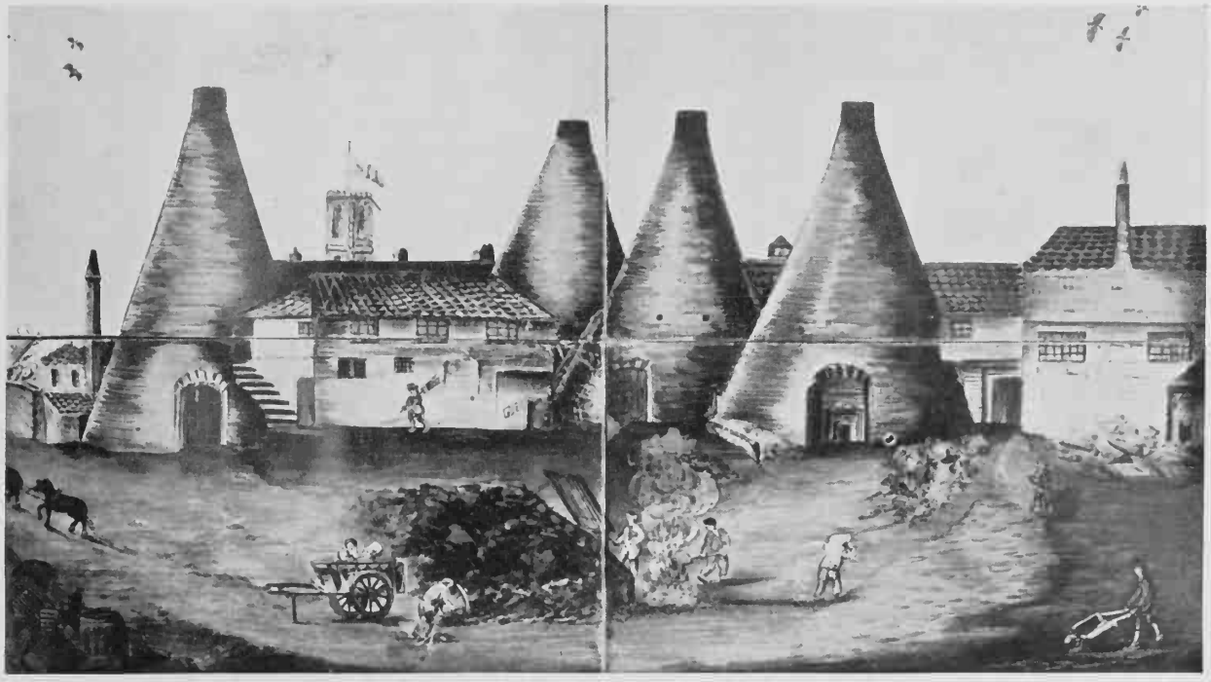
No. XIV.—WATER LANE, TEMPLE BACK

Lastly, one of the gems of the collection (No. xvii.) is the beautiful vase with cover, made in the Dresden style at the Bristol Pottery by J. G. Hawley, a workman in the employ of Pountney & Goldney, in 1847. It is twenty-five inches in height, and decorated with flowers modelled in high relief.

I have been told this was the centre of a set of three, as the two smaller ones are known to be in private collections.

Another workman who did similar work, often in biscuit ware, such as

No. XV.—BRISTOL POTTERY, WATER LANE, 1910



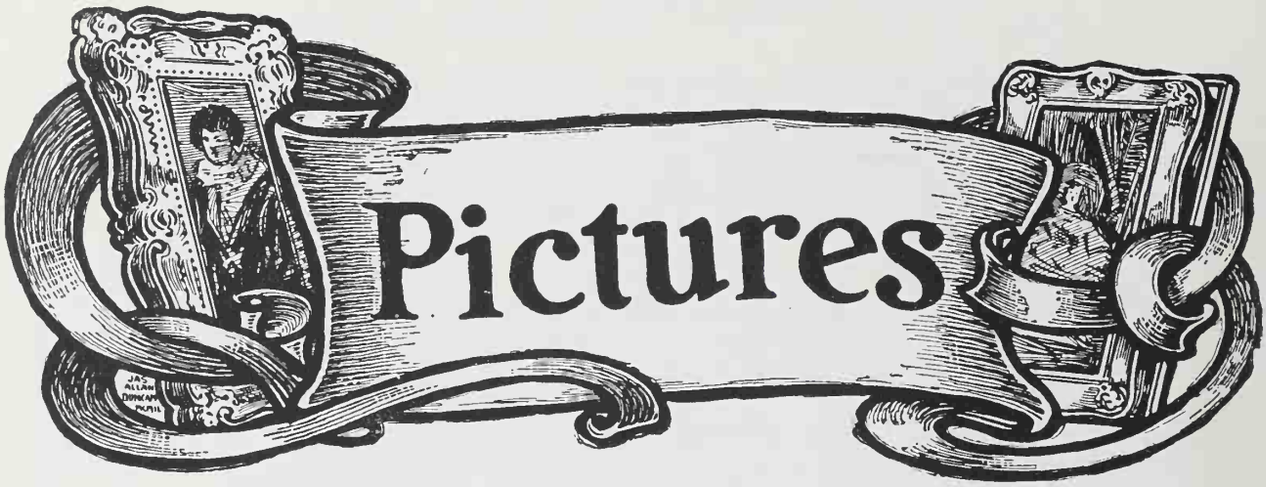
No. XV*a*.—TILE PICTURE SIGNED AND DATED "W. F., FEB. 15TH, 1820"

flowers, birds, nests, beehives, etc. (specimens of which are in the collection), was Edward Raby, who worked at the pottery from about 1845 to 1862. Many other specimens and examples of the Bristol potteries are in the Museum, but this article contains reference to the principal works.

[Photographs of specimens by permission of the Museum and Art Gallery Committee.]

No. XVI.—PARDOE TEAPOT, ABOUT 1812

No. XVII.—BRISTOL VASE, 1847 BY HAWLEY



An Early English Pre-Holbein School of Portraiture

By Wm. A. Shaw, Litt.D.

"I am so far from condemning the defects and scapes which are sometimes found in the best works of the English painters that I rather wonder how they attained so near unto the ancient perfection with so few helps as our country (for ought I could ever learn) have afforded them. And for their further encouragement could wish I had the skilful pen of George Vasarie to eternise their well deserving names to all succeeding ages. For then I doubt not but that I should in a short time find matter enough to write parallels of their lives, comparing our English painters with the Italian as Plutarch did the Roman captains with the Grecian." (Richard Haydocke's translation of Lomazzo's *Artes of Curious Painting, etc., 1598.*)

"I speak not of the pencil [the brush] wherein our masters may compare with any else in Europe." (Peacham's *Art of Drawing, 1606.*)

THE most distinctive national product which the English people has evolved in any era of its long history is the art of portraiture which flourished between the reigns of Henry VI. and Elizabeth. This assertion may seem at the outset so bold as to be intentionally paradoxical, but in simple truth it is neither bold nor paradoxical. For with this phase of native English art product it was not as it was with the sister phases of English dramatic art and of English musical art. Roughly speaking, one and the same period of time saw the birth, the splendour, and the decline of each and all of these three. Hardly more than a century of time saw English dramatic art emerge from the mediæval embryo of the Miracle Plays and Mysteries, rise swiftly to the meridian glory of the Elizabethan drama, and set in the noxious exhalations of the Stuart stage. Hardly more than a century saw English music, an even more indigenous product of English soil than was the drama, emerge from the ballad and folk song, rise to the unchallengeable height of the English madrigal and motet school, degenerate into the art of the glee, catch and roundelay, and finally die of inanition before foreign influence. A little ante-dated the same space of time saw an independent national English school of portraiture emerge from the mediæval art of the illuminator, rise to a height which challenges comparison with any foreign school of any age, and die towards the close of the sixteenth century in the art of the miniaturist.

But though thus strangely alike in their birth-time and in their allotted span, these three sister arts differ in their answer to the supreme and final test of national quality. For in its origin and in its growth English drama owes something to classical antiquity, and something to contemporary foreign influence. Similarly the English madrigal school owed much in its inception to the influence of the Flemish school of madrigal. On the other hand, with the English school of portraiture it was not so. From first to last it was entirely native, indigenous, national. It took nothing from and owed nothing to foreign influence. In its forms, its technique, its characteristics or inspiration, and its limitations, too, it was English, and merely English from its dawn to its close.

That this brief statement will arouse fierce dissent is easily to be expected. For up to the present the very existence of such a native school of portraiture has not been proven, though long conjectured; and it may seem presumption enough to assert its existence without further claiming for it such high quality.

To such objection the answer is simple, and it will be convincing just in proportion to the appreciative and æsthetic power of the critic himself. That answer is given by the samples of the art itself which are reproduced in this article, and which will follow in succeeding articles. No amount of mere documentary evidence as to the existence of such a school

ELIZABETH WOODVILLE.

A.D. 1463.

This portrait represents her quite correctly as wearing a widow's veil. She was not married to Edward IV. until the following year. The three existing copies preserve traces of the veil, but describe her as Queen. These three copies are respectively in Windsor Castle, the Ashmolean Museum, and Queen's College, Cambridge. The Ashmolean copy has been reproduced in the 1904 catalogue of the Oxford Exhibition of Historical Portraits. The Queen's College copy was engraved by Faber, and again by Gardiner for Harding's "Shakespeare."

would ever have carried conviction if the samples of the art itself had not been forthcoming, but now that they are at last made accessible, the verdict of the expert may be awaited with calmness.

Characteristics.

Stated very tersely, the outstanding and distinctive features of this art are as follows: (1) *Technical.* (*a*) The consistent employment of an oil medium from a time long antecedent to the use of an oil medium on the Continent. (*b*) Profuse and most skilful application of gold, but for details and ornamentation rather than for backgrounds. (*c*) An absolutely unequalled skill in the painting of jewels, precious stones, details of ornament and fur. (*d*) Profundity and richness and transparency of colour equal to anything that Flemish or Italian art can show. (*g*) A general preference for a level green background, much quieter and more neutral than the *terre verte* backgrounds of the French or the German schools. This background is never decorated or floriated, and the device of a landscape was only in vogue for a short period about the reign of Edward VI., and was never assimilated by the native English artist. (*h*) A decided preference in the earlier stages for the stiff and infantile device of arranging the figure square behind a parapet. (*i*) In the vast majority of cases the employment of panel rather than canvas, and the panels prevailingly small. (2) *Spiritual.* In its essence this art reflects the inherent, abiding qualities of the English race itself. It is perfectly sincere, truthful, unassuming, jolly, blithe and debonair, but matter-of-fact, business-like, and completely devoid of romanticism and of imaginative artistic warmth except in the colour sense. From first to last the power of idealisation and characterisation is absent, and still more distressingly absent is the glow of imagination which could fuse and blend and melt the subject into one harmonious whole with its environment. The figures are so completely detached from the backgrounds that they appear almost as if done separately and then stuck down upon it as a photographer might mount a photographic print. This one quality alone will for ever preclude the English early school of portraiture from claiming the highest place, from the point of view of the canons of art. But from that other point of view, that of the perfect truthfulness of colour and naturalness of portrayal, such a claim may indeed be made for it. And in the face-work this naturalness of portrayal is accomplished by a freshness of flesh-colouring and by a subtle power of moulding which will challenge comparison with the work of any school. Indeed, no other school has ever even approached it. In these elements of freshness of flesh-colour and power of moulding two of the instances given in this article, viz., Lord Raglan and Sir William Butts, are unsurpassed by anything in the realms of portraiture. One of these instances dates from 1505, a matter of twenty-one years before Holbein's advent in England; the other dates from the year before his death. Together, therefore, they cover the whole period of Holbein's work in England, and they show how completely uninfluenced by him was the native English school. It would be difficult to imagine face-work more essentially different from Holbein's than is that of the two instances here quoted. Other equally impressive instances of this peculiar excellence of face-work in the English school will be given in the succeeding articles.

This one element of face-work is the supreme and decisive test by which to differentiate the work of the English school from that of any other contemporary foreign school. There is nothing like it in the work of the Flemish school, the Italian schools, the French or the German school. To put the matter decisively, and yet modestly, there is nothing in any of these schools nearly so good.

The four examples given here, with two which will be published next month, are deliberately chosen to cover the approximate life of the school. The dates of the examples are 1463, 1501, 1505, 1543, 1563, 1567.

When arranged in chronological sequence as here, it is possible for even a technically unskilled eye to trace the growth and development of the art enshrined in them, and above all to appreciate the marvellously unswerving fidelity and permanence of the technique of the school and its complete independence of any and all foreign influence. The examples to be given in subsequent articles will carry the traces of this astonishing permanence and fidelity of tradition even into the seventeenth century, after the school, as a school, had become extinct.

Who were the Painters?

There is only one possible clue at present to the unravelling of the mystery of the identity of the chief masters of the English school. That clue is afforded by the list of the names of the King's serjeant painters. Before giving the list of these officials for the period here fixed for the lifetime of a distinctively English school of portraiture, it is necessary to vindicate their office itself from the aspersion which has been unconsciously cast upon it.

The King's serjeant painter was an officer of what is to-day the Board of Works. He was chief or master, or let us say foreman, of the painters employed by the Works. The complete and explicit details of

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his duties are never given in the Patent Rolls which contain the entries of his grant of appointment. But fortunately a stray royal warrant for such a grant has been preserved which gives us such details :—

> 1679. May 3. Royal warrant to the Attorney or Solicitor General to prepare a great seal for a grant to Robert Streeter of the office of "our Serjeant Painter and of Serjeant Painter of all our works as well belonging to our royal palaces and houses as to our Great Wardrobe as also within our Office of Revels as also for our Stables, ships and vessels, barges, close barges, coaches, chariots, caroches, litters, waggons and close cars, tents and pavilions, Heralds' coats, trumpet, banners, and for funerals to be solemnized"; all in the place of his father, Robert Streeter, late serjeant painter, deceased.

It will be seen in a moment that this description of his duties tallies exactly with the recorded instances of the work actually performed in their official capacity by the serjeant painters in the time of Edward IV. and throughout the sixteenth century. It might be assumed, and hitherto it has been generally supposed, that such functions indicate no high artistic standing in the official himself. Such an assumption, however, is quite unwarranted. The mere official duties performed by the serjeant painter had no more relation to his capacity or rank as an artist than had the official duties which Sir Christopher Wren performed as Surveyor of the Works to his capacity or rank as an architect. The words which Nicholas Hilliard uses in speaking of John Bossam show in what high esteem Hilliard himself viewed the office . . . "that most rare English drawer of story works in black and white, John Bossam, one for his skill worthy to have been serjeant painter to any king or emperor, whose works in that kind are comparable with the best whatsoever."

This merely personal statement of opinion is amply borne out by the records. Wherever we catch a glimpse of the non-official work or private work of the serjeant painter, we find him an artist, not a house painter.

In the time of Henry III. the King's painter paints the Apostles in the King's cloister at Windsor, and the history of Alexander in the Queen's chamber at Nottingham. Similarly John Stratford, the first of the serjeant painters within the period treated of in these pages, paints for the Duke of York's hearse a canvas, called the Majesty Cloth, with the image of our Lord Jesus Christ seated upon a rainbow. His successor, John Serle, paints divers figures, beasts, and armed men upon the King's stairs or landing bridge at Westminster. John Maynard is paid money specifically for pictures, and when employed with John Bell on the painting of Henry VII.'s tomb they estimate that the work will take four men three-quarters of a year. Even if we knew nothing of the tomb or its painting from other sources, the length of time thus estimated would prove that we are dealing with painting work of the very highest artistic quality. Their successor, John Brown (to whom was formerly attributed a portrait of Princess Mary), did the painting for the Field of the Cloth of Gold. The successor to John Brown was Anthony Toto, the only foreigner, by the way, who held the office of serjeant painter within the period treated in this work. Toto was a Florentine, a pupil of R. Ghirlandaijo, and one of his New Year's gifts to Henry VII. was "A table of the story of King Alexander." Nicholas Lyzarde, Toto's successor, was probably, with Hilliard, one of the greatest portrait painters England has ever produced. Similarly, to come to the later period of the school, Nicholas Hilliard, although not serjeant painter to Queen Elizabeth, was appointed Queen's Limner. George Gower, the Queen's serjeant painter, was a portrait painter. Robert Peake, serjeant painter to James I., is commended by Meres as a painter. Similarly the elder of the two Streeters before mentioned is referred to by William Sanderson in his "Graphice" in the most extravagant terms of praise. In the opinion of Sir Christopher Wren the paintings which this sergeant painter did for the New Theatre at Oxford were better than those of Rubens in the Banqueting House at Whitehall.

Surely after such an enumeration no one will again contend that the serjeant painter was a house painter.

The Serjeant Painters.

John Stratford. — The first serjeant painter within the period arbitrarily selected for the purpose of the present study was John Stratford, of London. In May, 1447, he is described as of London, painter, when money was paid to him by the hands of his wife, and by the King's command, as well for painting the King's barge within and without with the arms of the King and Queen as for painting other things entrusted to him by Robert Rolleston. Whether he was serjeant painter under Henry VI. remains to be seen. His appointment to that office under Edward IV. is dated 8th July, 1461, the Patent Roll entry being in the usual form.

> . . . Of special grace and for good service rendered heretofore and to be rendered in future . . . the office of our painter . . . during pleasure . . . with the usual and accustomed wages as in the last year of Edward III. and first year of Richard II. . . . with a livery at the hands of the Keeper of the Great Wardrobe, and with all other profits, etc., to the said place belonging.

We are fortunate in possessing a long account of

the official work executed by this painter in the first and second years of Edward IV.

It is as follows :—

To John Stratford for the beating of a pennon of the white lion, made of tartaran beaten with silver and with the device of the king in letters of gold with roses argent for the field, and for the beating and renovation of the said pennon with gold and silver ; for the beating of four other pennons for the hearse and sepulture of Richard duke of York, father of our lord the king at Fotheringay, two thereof of the white lion and two of the black bull, together with the beating of four great banners, to wit, one of the arms of St. George, one of the arms of St. Edward, one of the arms of France, and one of the arms of England and France ; for the beating of a great standard *pro campo*, twenty similar standards of divers Saints and arms for the said hearse of Richard duke of York ; for the beating of a coat-armour of sarcenet beaten with gold ; for the beating of a great standard for the chapel of Windsor, and of another standard of the white lion for the Herberger ; for fifteen coats of arms for the heralds made of tartaran and beaten with the arms of the king ; for twenty-nine standards beaten with the same arms ; for the beating of twenty-four bannerets of divers arms and for the painting of four hasts in white and blood colour ; for four similar hasts beaten with silver, and for the painting of a cloth called the Majesty cloth worked [or painted *operat*] with the image of our Lord Jesus Christ, seated on a rainbow, for the said hearse with the work (*opere*) of beating, and for the depicting [or painting] of a great valance for the said Majesty cloth ; for the painting of thirty-six yards of small valance with the beating thereof ; for 150 pensils for the said hearse, and for the beating thereof ; for 218 escutcheons of paper ; for the beating with gold the arms of the late duke of York ; for 120 escutcheons of paper in colour of the said arms ; for the painting and gilding of fifty-one kings in wax for the said hearse ; for the gilding of 420 angels in wax ordained for the said hearse, and for the painting of twenty-four hasts for the standards and pennons painted in black colour ; twenty-four hasts for the bannerets and 150 hasts for the pensils ; for the gilding, painting and workmanship of a great hearse *ponderat* with white roses and a gold sun ; for the repair of one coat armour for the said lord the king ; for one escutcheon of the arms of the king with a certain crown ; for eleven dozen escutcheons of the arms of the king for the Herberger and five dozen and seven other escutcheons of the arms of the king for the said Herberger ; for one escutcheon for the chapel with a certain campana ; for the fitting and stitching of a standard for the chapel of Windsor ; and to the said John Stratford, painter of the said lord the king, and for his servant for riding from London to Windsor and staying there and returning for the placing and location of the said standards and other things for the installation of the said king there for three days at 16d. a day for himself and 10d. a day for his servant and for the keep of their horses for the same time : also for the gilding of two swords for the king's state ; for the stitching of three coat armours ; cering the canopy ; for the pattern of one great streamer ; two pairs of streamers ; twelve standards, three thereof of the arms of the king, eight of the lion, three of the bull and three of the rose ; also for the making, painting and renovation of the said streamers, standards, and the great deck and great top and two small tops for the ship called the Margaret of Orwell ; for the painting and decoration of the king's car worked with white lions, black bull, sun and roses.

The next existing account of the same Keeper of the Great Wardrobe, Barett, is for the period 2 Edward IV. to 4 April 5 Edward IV.

The name of Stratford occurs in this account also, and for very similar items.

To John Stratford, the king's painter, for the beating of two standards of the white lion made of tartaran beaten with silver and with the device of the king in gold letters and *ponderat* with roses of silver ; for the beating of two other standards of the black bull made of tartaran ; for the work and beating of a pennon of ostrich plumes ; for the work and beating of two great standards of the king's arms ; for the beating of a great standard for the chapel of Windsor of the arms of the Lord Clare ; for the work and beating of a great standard of the king's arms ; for the work and beating of a coat armour made of tartaran beaten with the arms of the king ; for the painting of three standards of buckram ; for the work and beating of seventeen coats of arms of the king's arms for the Heralds ; for the work and beating of four coats of arms of the king's arms both for the said king and for divers lords serving in arms with him ; for the beating of twenty-five standards for the said king's trumpets.

John Serle.—The next King's painter to John Stratford was John Serle. His appointment is dated 20 January, 1473, and in it he is described as citizen of London. On the accession of Henry VII. he was reappointed, his grant being dated 2 January, 1486. He is probably the same Serle to whom, with his son Thomas, the Duchess of York, Cecily, mother of Edward IV., granted, in 1471, the office of keeper of her great park, of Bardsfield, Essex.

The records of payments to him are of the stereotyped kind.

1486. For the expenses of the works . . . for the gilding of a great bolle for the canopie.

1486-7. For painting divers figures, beasts and armed men upon the king's stairs [or landing bridge] at Westminster.

1488. For a picture of the king's carre.

1489. For the beating of a banner of the arms of England upon sarcenet. For the beating with a red dragon upon sarcenet.

The interval between John Serle and John Brown is partly filled by the names of Robert Fyll and John Maynard. As to both these painters, precise information is yet lacking.

Fyll is spoken of in 1502 as the King's painter.

3 August, 1502. To Fyll the king's painter in reward, 3s. 4d.

30 May, 1502. To Robert Sill in payment for making of two tabernacles, £5.

16 Sept., 1502. To Sir William Tyler for one Sills that maketh tabernacles there (at Richmond), £5.

14 April, 1503. To Robert Fyll for making of two tabernacles, £8.

JOHN MAYNARD. — The first reference to this serjeant painter is in 1505: "to Maynard, the king's painter, for pictors, £1." He and John Bell were employed under Torregiano in the making of Henry VII.'s tomb. John Bell and John Maynard, painters, say that the whole of the painting work in colours and workmanship will cost £40, "whiche wolbe don and wrought with 4 mennys hands within three quarters of a yere."

JOHN BROWN.—His patent as King's painter is dated 11 January, 1511-12. In place of the usual fee of £10, payable out of the customs of London, which appears in the earlier grants of this office, Brown's salary is to be 2d. a day out of the issues of the lordship of Whitle, or Witele, co. Surrey, and 4 ells of woollen cloth at Xmas annually of the value of 6s. 8d. per ell from the keeper of the Great Wardrobe. In May, 1513, he is paid £4 8s. 8d. for painting divers of the Pope's arms in divers colours. In April and September, 1514, he is paid for streamers for ships. He was employed with John Rastell and Clement Urmeston in the decoration work at Guisnes for the Field of the Cloth of Gold, to gild the roof of the buildings of Guisnes (for which he was paid £333 6s. 8d.), and to "make and garnish all the roses, a marvellous great charge, for the roses be great and stately." In 1520 he is paid for children's garments, and in 1524 for four pieces of cloth painting of antique. In 1528 he is paid 40s. for a tabard of sarcenet painted for Nottingham Pursuivant.

That he was a man of position is evident from his election as Alderman for the Ward of Farringdon Without, in May, 1522, and from his gift of the Painters' Stainers' Hall to the Painters' Stainers' Company, 1532, September. His will, dated 17th September, 1532, was proved 1532, December 2. In it, after mentioning his wife Anne, his daughters Elizabeth and Isabel, and his wife's brother Nicholas Golafre, he leaves his grinding stones to John Child, whom we shall see in a moment as a painter, and a doublet to John Howell, painter.

ANDREW WRIGHT.—Brown's successor in the office of Serjeant Painter was Andrew Wright. He received a reversionary grant of the office during the life of John Brown. This grant is dated 19 June, 1532, and his wages are stated in the ancient form of £10 per an. out of the small customs and subsidy of tonnage and poundage in London Port. That he was held in esteem is evident from the fact that he was employed in official tasks before his appointment. In February, 1531-2, he painted the king's barge (the price paid for his work, £30, shows that we are dealing with the work of an artist, not of a house painter), and in March of the same year he was employed in painting and gilding the gallery roof of Westminster Palace. In 1538 he is paid for work done for the installation of Cromwell as a Knight of the Garter. In 1539 he is mentioned as meetest for the streamers, flags and pennons required for the Navy, and in 1541 he is employed in painting coats of arms for the Heralds. He was also employed by the Earl of Rutland in painting a coat of the Earl's arms. At the funeral of Sir Edward Willoughby, of Woodlands, co. Dorset, whilst the Herald was only paid 20s. for "ordering the names," the King's painter, Mr. Wright, was paid £15 [doubtless for painting work, and probably for a portrait of the knight for the funeral hearse].

His will is dated 15 March, 1543, and was proved 29 March, 1543. In it he describes himself as citizen and painter-stainer of London, desires to be buried in the Church of St. Vedast in West Chepe, leaves land at Stratford-le-Bow and other property, mentions his sons Christopher and Richard and daughter Dorothy and wife Anne, and his factory at Cowden in Kent for the manufacture of pink.

ANTHONY TOTO.—The successor to John Brown was Anthony Toto, the Florentine, a pupil of Ridolfo Ghirlandaijo, and a painter of sufficient note to obtain acceptance at the hands of Vasari. As a foreigner he does not enter into the scope of this article, and I accordingly pass him by, staying only to note that whilst in his official capacity he did just such work as any of his predecessors in the office did (garnishing and painting his Grace's houses, making patterns for masks and revels, etc.). In his private capacity his rank as an artist is an unanswerable proof of the high professional quality which was required for the office of Serjeant Painter. His patent of grant of the office is dated 26 January, 1543-4, and he held the office until his death in the fourth year of Queen Mary (2nd and 3rd of Philip and Mary).

NICHOLAS LYZARDE.—Toto's successor was Nicholas Lyzarde. At the outset let it be quite clearly understood that in this man we are dealing with an Englishman, not with a foreigner. Lyzard is an old Buckinghamshire name, and occurs at Amersham and also at Calcott (Berks.). The form Lyrard is probably only a clerical perversion of the name.

Lyzarde's patent of appointment is dated 10 April, 1556, and it is remarkable in that it recites very significantly his "good services to our father (Henry VIII.), our brother (Edward VI.), and ourselves"; and because he has exercised and occupied the said office from Michaelmas, 1554, he is hereby to be paid his fee as from that date. This is one of the few instances in which these patents of appointment contain such laudatory reference to the recipient's services, and the fact points to great artistic

eminence in Lyzarde. The presumption is very strong that many of the beautiful portraits of the time of Edward VI. which have masqueraded as Holbeins, and (when that attribution was proved to be chronologically impossible) as Hornbauds and Streetes, are to be attributed to Lyzarde. They contain work so distinctly English as to be impossible of ascription to any foreigner. And the same conjecture may be hazarded as to one masterpiece which has hitherto been accepted as an undoubted Holbein.

Lyzarde's name occurs as early as April, 1544, in connection with the masks and revels. In 1556 his New Year's gift to Queen Mary was a "table painted with a Maundy," and similarly in 1558 he presented Queen Elizabeth with "a table painted of the history of Ashuerus." His will is dated 14 February, 1570-1, and was proved 20 April, 1571. He died in April, 1571, of that year, and was buried in St. Martin's-in-the-Fields, the parish in which he inhabited. He left 20s. to the poor of the parish, and mentions his wife Margaret, his sons William, John, Nicholas, Lewis and Henry, and his daughters Hieronemy, Judith, Christiana and Ellen.

The succeeding serjeant painters to the close of Elizabeth's reign can be dismissed more summarily, for the commencement of the decline of the distinctively English school of portraiture dates from the decade succeeding Lyzarde's death. The close of his life saw the advent of Nicholas Hilliard, who, though great in oil, as great indeed as any, was pre-eminent as a miniaturist, and though Hilliard's name is one of the glories of English art history, the miniaturist phase is to be treated rather as the period of decadence of the greatest and most national art which England has ever produced than as the birth-time of a new age.

Lyzarde's successors are men of comparatively second rank and of little note.

William Herne.—William Herne (or Heron) was appointed Serjeant Painter on 12 July, 1572. It is almost impossible to trace anything of value concerning him.

George Gower.—On the 5th July, 1581, George Gower was appointed in his place. It is surely significant of some decline in the esteem for the office that his patent permitted him to execute his place by himself or sufficient deputy. Imagine a Poet Laureate being allowed to act by deputy. Of Gower himself more is known than of his immediate predecessor. He was of good family, being descended of the Gowers of Sittenham, whence sprang the poet Gower, Chaucer's friend. There is in existence a portrait of the serjeant painter done by himself in 1579. The inscription to this picture informs us that George Gower took to painting in middle life after an unprofitable youth.

The most notable biographical fact about him is the association of his name with Hilliard's. An undated and unexecuted draft of a privy seal, which is assigned to the 26th year of Elizabeth, purports to grant to him, in consideration and recompence of good and faithful service heretofore done by him, sole licence to himself or deputy during his life of making "all and all manner of portraicts and pictures of our person, phisiognomy, and proporcon of our body in oil and cullers upon boards or canvas, or to grave the same in copper, or to cut the same in wood, or to print the same," and all others are prohibited to do the same, "excepting only one Nicholas Hylliard, to whom it shall or may be lawful to exercise and make portraicts, pictures, or proportions of our body and person in small compass in lymninge only and not otherwise."

Leonard Fryer.—George Gower held the office of Serjeant Painter until 1596, his successor, Leonard Fryer, being appointed on the 12th of June in that year in place of the said Gower deceased.

Whilst on general grounds in may be asserted that the lists of king's painters which we have passed in review contain the names of the prominent native English artists of the period, it is not to be supposed for a moment that these lists exhaust the tale of English artists for the years 1460 to 1580. Although the existing references to other artist painters are fugitive and tantalisingly scrappy, it is astonishing how many names have come down to us. Hitherto the supposition has been freely and cheaply indulged in that whenever a man is described as a painter merely, he is to be understood as a house painter or a journeyman painter. It is impossible to protest too strongly against this dictum, for it implies a total misconception of the position and work of a "painter" from mediæval times to the end of the sixteenth century. Whenever "painters" in the plural number or in a body are spoken of, we know that we are dealing with journeymen workmen. But wherever a single person is referred to in records as a painter, we may know that we are in the presence of a man of eminence in the craft or mystery of painting or staining, and invariably this will be found to be borne out by whatever chance stray reference to his work may have survived. Wherever we get such references, we always find that we have to do with the work of an artist, not of a journeyman painter. Only it must always be remembered that until the close of the sixteenth century there was no hard and fast line marking off one man from another in the mystery.

The Middle Ages were free from our diseased and exaggerated individualism.

As it is impossible to present the following material in literary form, it may be sufficient for the moment to present in tabular form the scattered notices which have survived of native English painters during the period here fixed upon as the lifetime of the early English school of portraiture. In order to be sure of including artists who may have lived on beyond 1460, it is necessary to begin at an earlier date. For this purpose the year 1430 is arbitrarily selected as the starting-point, and similarly at the other end the record is carried down to 1600:—

1430. Thomas Godelad, of Clavering, Essex, peyntour.

1430. John Broke and William Smalwode arrested with a certain picture (tabulam) of theirs with gilt figures.

1435-6. John Peyntour, of Burton-on-Trent. Escheator's inquisition as to his goods, the said painter having slain John Galard and withdrawn himself. The inquisition was taken at Lichfield, and the escheator returns an inventory of the said Peyntour's goods which had been seized. The inventory includes a picture (tabulam) with figures placed in it, an image of the head of St. John the Baptist, an image of the Holy Trinity and certain utensils and household goods.

1435. Thomas Daunte, of London, painter, is paid for banners and shields for the funeral of the Duke of Bedford.

1436. John Peyntour, of Fenny Stratford, Bucks. Having been arrested for clipping the coin, he turned king's evidence, and told how some of the conspirators came to him and asked him if he knew how to make and paint the banners of Lords, pennons and coat armours, as they had been told he could do, and he replied he knew how to do it very perfectly and artistically.

1436. William Seburgh, of London, citizen and painter, is paid for painting paveys, streamers, pencels, a great cross of St. George, etc., for the Earl of Warwick.

1439. John Brentwood, citizen and stainer of London, undertakes to paint for the memorial chapel of the Earl of Warwick at Warwick the doom of Christ on the west wall of the chapel and all manner of devices and imagery thereto belonging of fair and sightly proportion with the finest colours and fine gold. Kristian Coleburne, painter, dwelling in London, undertakes to paint [for the same] in most fine, fairest, and curious wise four images of stone of our Lady, St. Gabriel, St. Anne and St. George, with the finest oil colours in the richest, finest, and freshest clothings that may be made of fine gold, azure, of fine purple, of fine white and other finest colours necessary, garnished, bordered and powdered in the finest and curiousest wise.

1441. Richard Cowper, *alias* Richard Paynter, of Coventry, Warwick, painter. William Bond, of Burton-on-Trent, Stafford, painter.

1441. John Kayle, peintour, rented a tenement in Allhallows, Watling Street.

1448. John Brasyer, painter (of Hereford).

1448. Thomas Framton, of Westminster, painter (outlawed for trespass).

1450. Thomas Couper, late of Burton, peyntour.

1455-6. John Long, steynour, rented a tenement in Horseshoe-bridge Street, afterwards Cock Lane, in the parish of St. John, Walbrook. He died before 14 Edw. IV.

1460. Edward Payntour, late of Newbury, painter (in Wallingford gaol).

1470. Master Cumings delivered to the Vicar of St. Mary, Redcliff, in Bristol, a new sepulchre, an image of God Almighty . . . a Heaven of timber and stained cloth . . . angels of timber and well painted, etc.

1483. Thomas Mariet, of London, stainer.

1485. John Calcote, citizen and painter of London (obtains the reversal of his father's attainder).

1493. John Lelywhite and Henry Paynter, aldermen of the painters at Beverley.

1502. Bowman (paid for making images).
Thomas Paynter (paid for painting).
John Reynold, painter, paid for making of divers beasts and other pleasures for the Queen at Windsor.

1503. Thomas Stirr, paid for painting two tabernacles.

1504. Thomas Kenedy, paid for painting the Friers Church.

1509. John Wolf, citizen and painter of London, paid for escutcheons by the executors of Margaret, late Countess of Richmond.

1509. John Bell, painter; employed with John Maynard, the king's painter, on the painting of Henry VII.'s tomb.

1513. Vincent Woulpe, Vulp, or Fox (paid for painting banners and streamers for the king's ships). So also in 1514. He is described as the king's painter, and is paid for going to Antwerp, etc., and for painting a plat of Rye and Hastings. In 1528 he received of the king wages of £10 a year, and in 1529 this sum was doubled. He is styled king's painter as being in the king's pay, not as being Serjeant Painter.

1520. In connection with the decorative preparations for the pomp of the Field of the Cloth of Gold there are mentioned (besides John Brown already quoted, *supra*, p. 78) John Rastell and Clement Urmeston for painting and garnishing the roses, Henry Sadler (who is paid £700 for canvas and buckram), and Mr. Maynn (who dwelleth with the Bishop of Exeter) and Maistre [Alexander] Berkleye [Barclay the poet], the latter two for "devising histories and *convement raisons* [mottoes] to flourishe [decorate] the buildings and banquet house withal."

1532. Citizens and painter stainers of London: Richard Rypyngale, Richard Laine, Thomas Alexander, John Hethe, Richard Gates, Andrew Wright, Thomas Crystyne, William Lucas, William Hauntlow, Robert Cope, Richard Callar.

Ditto, in 1549: John Wysdom, sen., David Playne, Thomas Ballard, Thomas Uncle, Thomas Cob, Thomas Spencer, John Feltes, William Wagynton, Melchior Engleberd, John Wysdom, jun., George Wysdom, William Cudnor, Richard Flynte, Richard Wright.

1532. John Howell, painter (mentioned in John Brown's will).

1532-3. John Hethe, painter, of London, employed in the decoration of Hampton Court. He lived in Fenchurch Street, and his funeral on the 22nd March, 1552-3, was attended by the Painters' Company, and by one hundred children of the Grey Friers. In his will he mentions all my moulds and moulded work that I served the king withal . . . my frames, tentes, stoles, patrons [patterns], stones, mullers. He leaves 6s. 8d. and a grinding stone to each of his apprentices, and refers to the furniture, virginals, pictures in tables, etc., in the hall of his house.

1533. Lambert Barnard, painter, of the city of Chichester, was granted an annuity of £3 6s. 8d. by the Dean and Chapter of Chichester at the instance of the Bishop for his good and

daily service rendered to the said Bishop and church, and on condition of his working for the Bishop or Dean and Chapter when called upon at a yearly salary of £14 8s., besides the charge of all colours and the gold and silver necessary to his art; provided he have half a year's notice, and be not hired for painting in commoner work than he is accustomed. He is elsewhere incorrectly referred to as Theodore Bernard.

1538. John Child, a painter living in Chepe Side, called into question by Clarencieux for painting a grant of arms for one who was of vile stock. John Brown, the Serjeant Painter, in his will, left this John Child his grinding stones.

1540. John Sylvester, painter; paid for making a plat of part of the territory of Calais for the king.

1541. Adrian Pole and John Wryght, both of Leicester, painters, employed in working anticke works for the Earl of Rutland, viz., in the Duke of Suffolk's lodgings, and in the new gallery at Belvoir; and Justice Frees is mentioned as assisting the said Poole to grind his colours for the said antique work. John Saumes, gilder, is also paid for five days' work in making clean the great table of imagery in the chapel. In 1543-4 the same Adrian Poole and one Hugh Atkynson are paid by the same family for banners, escutcheons, etc., for the Earl's funeral hearse, and Richard Parker, the alabaster man, is paid for making a tomb for my lord and lady.

Before 1542 John Bettes and Tyrral are styled gravers, who resorted to Edward Hall when he was about the compiling of his chronicle: "They be both now [? 1563 or 1570] dead." This Bettes is highly commended by Haydocke as a limner, and is credited with an oil painting of Queen Elizabeth and a miniature of Sir John Godsalve. In conjunction with him Meres mentions Thomas Bettes, Peter Cole, Arnald, and William and Francis Segar, as painters of note.

1542. Richard Wright (possibly a son of Andrew Wright, the Serjeant Painter) is paid for painting escutcheons for the Earl of Rutland.

1542. Robert Drawer is paid for learning my Lord Roose to draw.

1543. Harry Maynert, painter, is mentioned in Holbein's will.

1548. Dr. John Twisden, the divine, did a small portrait of himself in oil on copper about 1548.

1551. Waplett, the painter, painting globes, gilding bowls, etc., at Losely.

1552. William Johns, paid for painting the choir, rood loft, the king's arms, etc., at Losely.

Walter Grome, painter, paints the whole body of the church at Losely, makes patterns for masks, paints swords, etc.

John Simson, painter, is paid for gilding and painting for the maskers, for painting the Mount [Calvary] and the roof and branches for the Hall [Westminster].

1554. Dec. 1. Richard Wethers, painter, buried in St. Paul's Churchyard, the which he died within Ludgate as a prisoner, and he was a proper man and a cunning man [in his art] as any is now.

1555. Robert Smith, a clerk of Windsor, exercised and delighted in the art of painting, burned as a heretic.

John Bossam, commended by Hilliard as fit for his skill to be Serjeant Painter to any king or emperor. In the succeeding article further details of him will be given and a sample of his work, which will more than bear out Hilliard's words.

1556. May 15. Hugh Leveroke, painter, dwelling in Seething Lane, was burned at Stratford as a Protestant. Foxe describes him as a lame old man, aged 68, of the parish of Barking.

1557. Haynes presented as a New Year's gift to Queen Mary a table [panel] with the picture of Christ and His Mother.

John Shute, painter, presented on the same occasion a table painted of the Queen's Majesty's marriage. Shute is commended, together with John Bettes, as a limner [miniaturist], by Richard Haydocke. Shute was a servant to the Duke of Northumberland, who sent him to Italy in 1550, and maintained him there in his studies.

Richard Baker presented on the same occasion a table painted of the woman of Samaria.

Parson Lewyn presented on the same occasion a table with the Passion embroidered.

Henry Mynk's wife presented on the same occasion a table with the King's [Philip] picture in it.

1558. Dabney, a painter of London, brought before Bonner by John Avales, but escaped at that time.

1560. William Haye, of Ednam [? the same as Haynes under date 1557], was paid for three painted cloths for the low gallery at Grimsthorpe, for the Duchess of Suffolk.

1562. John Yonge presented to Queen Elizabeth a table painted in a frame.

1572. Joys, the "froyliche" painter, is paid for painting a carriage.

1574. Richard Lyne, engraver and painter, employed by Archbishop Parker at Lambeth.

1576. Kelynge and John Davies, painters at Lichfield and Worcester.

Before 1583 Bartholomew Campion, or Campaine, engraver, presented to Queen Elizabeth as a New Year's gift a piece of cloth of silver stained with the half figure of Henry VIII.

Before 1583 Randolph, the painter, employed by the Earl of Sussex.

1586. John Holland, of Wortwell, an ingenious painter.

1587. Thomas Lant, Portcullis Pursuivant and designer and draughtsman.

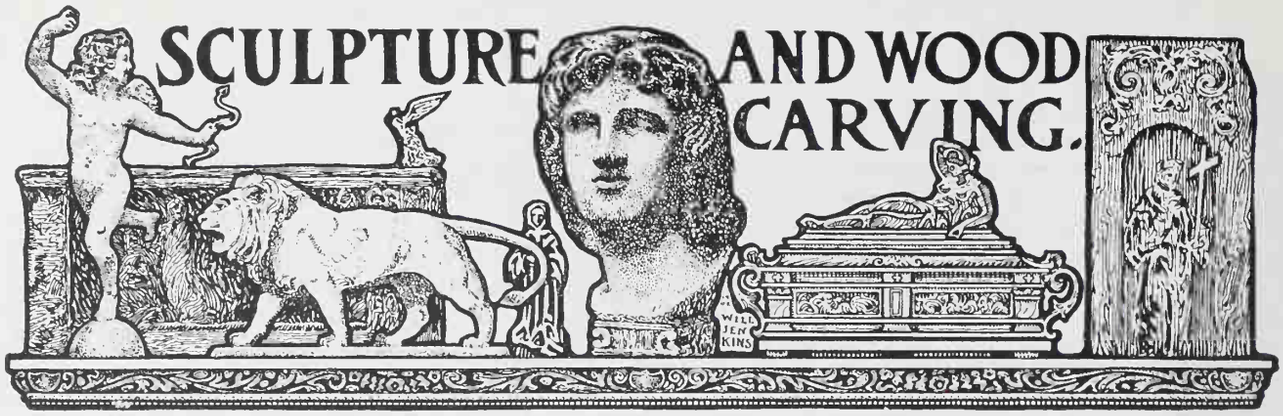
1590. Rowland Lockie (Lockey), a scholar of Nicholas Hilliard, "whose image you may otherwise behold reflected upon the mirrors or glasses of his two scholars, Mr. Isaac Oliver, for limning, and Rowland Lockey, for oil and limning in some measure." Lockie did a portrait of Dr. John King, Bishop of London.

1592. John Mathewe, of Nottingham, painter, is paid for new painting of divers pictures in the long gallery for the Earl of Rutland, and for enriching the family tombs in Bottesford church, and for painting the iron grates before the said tombs.

1594. Hugh Bennett and Saml. Thompson, painters' stainers, petitioned Sir Robert Cecil concerning reformation of painting of funerals and coaches under the office of Clarencieux.

1597. Sampson, the painter, copied the portrait of Sir Thomas White, for the city of Oxford.

1600. Henry Dimond, of Yorks, and John Rawson, of Northants, painters, at Oxford.



Carved Miserere Seats in Exeter Cathedral

By S. Wheeler

"MISERERE" in the Latin means "have pity." This we can apply to the aged ecclesiastics, the seat being used as a rest by them, for the rule was for the clergy to stand during long masses when not kneeling. But in the eleventh century the monks, who loved their comfort perhaps more than their religion, made the seat to move on hinges, so that it could be turned up as they wished, making a smaller seat, yet a slight rest for the lower part of their bodies, and thus rested themselves while appearing to stand. At this time they began to be called "miserere" seats, while the projections from walls of basket-shape were known as "corbelled" or "patience" seats. A tendency to caricature has ever been a feeling deeply implanted in human nature, and this shows itself in carving from the earliest ages. Even the Egyptians could not conceal their leaning towards the humorous, as is shown in the great monuments at Thebes. Perhaps the earliest carving represents grotesque monsters, and the transition from antiquity to what is understood as the Middle Ages was long and slow, and we have abundant evidence to show that from the eighth century neither the Anglo-Saxon clergy or nuns were much respected by the people, and the character and the manner of their lives fully account for it. Also the hostility between the old clergy and St. Dunstan and his party gave ample subjects for caricaturing each other in monkish satire on the evil lives of their brother monks. We find trades, domestic scenes, the stage, quarrels, and allusions to witchcraft depicted in the carving of the "miserere" seats, also humorous and profane subjects. There are many fine specimens

CARVED MISERERE SEATS, EXETER CATHEDRAL, A.D. 1224-44

A KING DOING PENANCE FIFTEENTH CENTURY

KING FIGHTING A LEOPARD THIRTEENTH CENTURY

"LOHENGRIN" A KNIGHT DRAWN IN A BOAT BY A SWAN THIRTEENTH CENTURY

KNIGHT STABBING A GRIFFIN THIRTEENTH CENTURY

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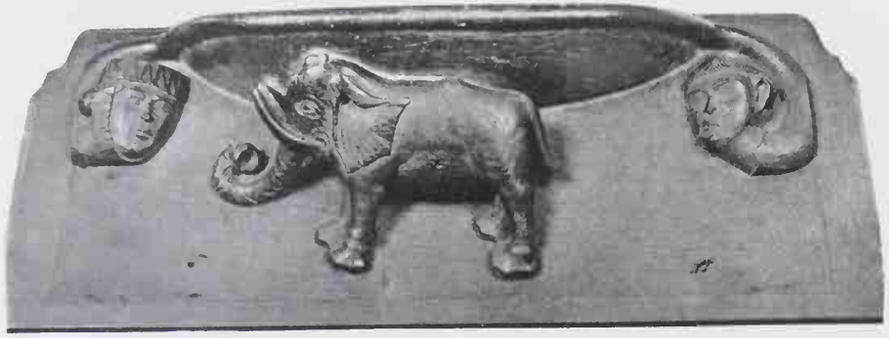
MAN THROWING A STONE THIRTEENTH CENTURY

MAN PLAYING ON TABOR AND PIPES THIRTEENTH CENTURY



AN ELEPHANT THE EARLIEST EXAMPLE OF THAT QUADRUPED IN ENGLAND
THIRTEENTH CENTURY

A LION THIRTEENTH CENTURY

A CENTAUR ARCHER THIRTEENTH CENTURY

A CENTAUR ARCHER THIRTEENTH CENTURY

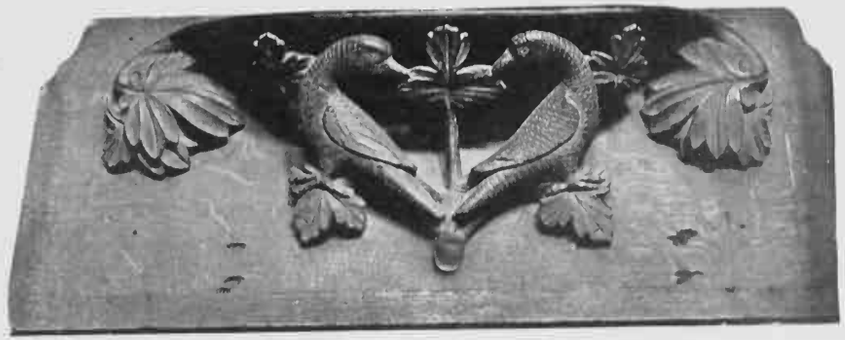
COCK AND GROTESQUELY CARVED BIRD AS IF IN DISCUSSION
THIRTEENTH CENTURY

THE "MERMAID" THIRTEENTH CENTURY

MERMEN HOLDING A DISC THIRTEENTH CENTURY

HARPIES VIS-À-VIS THIRTEENTH CENTURY

FISH THIRTEENTH CENTURY

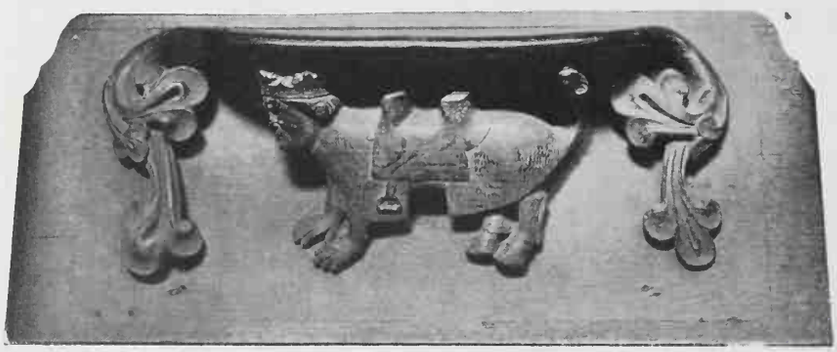


BIRDS PLUCKING A LEAF THIRTEENTH CENTURY

in St. Mary's, Beverley; Sherborne Minster, Dorset; and the parish church, Ludlow. But we are now interested in those of the cathedral church of St. Peter, Exeter, which were carved under the direction of Bishop Bruere, who was Bishop of the diocese A.D. 1224; he had travelled in the East, which is notably shown in the carving of the elephant, as it is the first specimen in wood known of that animal in England.

CARVED LION WITH SERPENT BITING ITS HEEL THIRTEENTH CENTURY

As a whole the "misereres" in Exeter Cathedral, of which there are forty-nine, are among the finest and most interesting examples of thirteenth-century carving to be found in England. The most remarkable are here illustrated; the remaining ones are foliage, a few of the best are included among them. There are two exceptions which probably belong to the fifteenth century—the Dean's seat, which represents a finely carved lion, supported by two heads; and the other depicting a king undergoing penance, by sitting in a tub of boiling (?) water. Particularly noticeable is one which plainly tells the story of the opera "Lohengrin," showing an armed knight drawn in a boat by a swan; a king in a coat of mail, surcoat and helmet, armed with a sword and shield, fighting an animal (leopard ?); a monster, crowned and saddled with hind hoofs and fore claws, supposed to represent Nebuchadnezzar in his debasement; a knight stabbing a griffin. Then there are two centaurs, with the bodies of a horse and busts, heads, and arms of a man and woman, hunting with bows and arrows. Most interesting is the mermaid, whose body is beautifully scaled, and holding a fish in her hand. Also there are the harpies with birds' bodies and huge claws, with human faces; they represented evil fates, and were rulers of storms and tempests. Two others of great interest are the mermen holding a disc, and a cock and another bird grotesquely carved.



CARVING SUPPOSED TO REPRESENT NEBUCHADNEZZAR IN HIS DEBASEMENT THIRTEENTH CENTURY

PANCAKE DAY

By Josef Israels

By permission of Messrs. Arthur Tooth & Sons

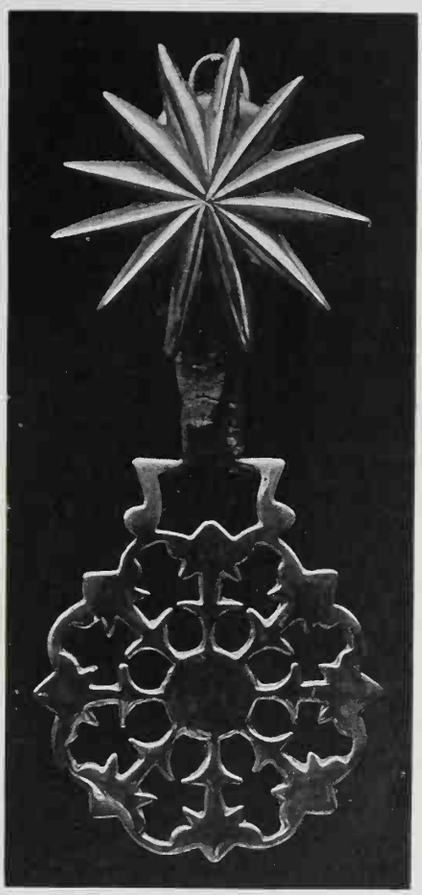
Brass Amulets

By E. V. Alison

"We ought to envy collectors, for they brighten their days with a long and peaceable joy."—*Anatole France.*

THE very oldest designs in existence are to be seen daily in the most unromantic surroundings and in quite unexpected places. The old-fashioned illustrations on the outside of grocers' paper bags are of very ancient origin; and the designs on the brass ornaments worn by almost every cart-horse in our streets and lanes are perhaps among the oldest devices in the world. Many of these latter date back to the very beginnings of civilization, and bear in themselves traces of the oldest beliefs and superstitions.

I propose to give a short account and description of the two hundred brasses which I have in my small collection. In addition to these, I have seen about fifty other designs which I have been unable to obtain, and some fifty brasses illustrated, which I have not even seen, so altogether a really complete collection would consist of about three hundred pieces. This number would probably include several variations of each of the most important devices. It is not by any means impossible to make such a collection now, but very soon it will be much more difficult.



No. I.—TWO FINE BRASSES

Heavy draught horses, who alone wear these brasses, are being replaced by motor traction. Carters, too, are ceasing to decorate their animals as much as they used to do, and the brasses they now hang upon them are much inferior in make and design to those worn fifty years ago. These modern brasses wear away far more rapidly than the older type, but they are more merciful to the horse. An old "face-brass" made of "cast" brass weighs on an average 6 oz., and as a properly decorated horse can wear eighteen or nineteen brasses at a time, they will add more than 6 lbs. to his burden.

The martingales in No. vi. (Nos. 1 and 2) weigh 1½ lbs. and 1¼ lbs. respectively. This is one of the chief reasons for the rapid disappearance of these delightful ornaments. The modern brasses are as thin as biscuits, are stamped out by the dozen, and can be obtained at most saddlers' shops for 6d. each. Though reproductions of the old designs and devices, they can easily be discerned from the genuine old brasses. The "face-brass," which is "cast," is not only thick and heavy, but invariably has two studs, protruding slightly, one on each side at the back.

The modern brasses are only desirable to put among the treasures of a collection as examples of *designs* which cannot (for the time being) be obtained elsewhere. Even these modern ones, poor in material and with the ancient symbols degraded almost past recognition, will soon cease to be made at all, as the art of horse decoration is rapidly on the wane.

A carter's old "face-brass," made of "cast" brass, and of good design and workmanship, could a short time ago be picked up for a few pence, but now the prices vary from 1s. to 4s. 6d.

The "face-piece," No. iii., hangs down the centre of the horse's forehead, and consists generally of one disc, usually mounted upon leather. The breast-plate, or martingale, is a broad strap reaching from the collar to the girth; it is removable, and is often only worn on "high days and holidays." From this strap hang

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No. II.—BRASSES ENCLOSING VARIOUS DEVICES

four "medals" or brasses at equal distances, though sometimes a big horse may wear two on its forehead and five on the martingale, five or seven being considered the lucky numbers for a horse to carry. Two other brasses occur, one at each end of the loin strap: these are always duplicates. These highly ornamental little pieces of brass are not only often most beautiful in design and very decorative in a hall or around an ingle-nook fire, but are also intensely interesting.

Almost every device silently tells its story and its history to the appreciative possessor. Not that the carter who hangs his medals (as he calls them) on his horse prior to leading him out to a May-day show or Regent's Park Cart-horse Parade has the slightest idea that they have any deeper significance or hidden meaning more than mere decoration; far back in the distant past his almost prehistoric ancestor hung the very same symbols on his animal, and on his own person also, in order to ward off "the evil eye," and regarded them not as mere ornaments, but as necessary amulets or safeguards against accident or death.

The modern horse-owner looks upon them merely as so much "flash," and refuses to supply them with the harness of his horse, but suffers his carter who drives the animal to use them if he pleases. This is the man, then, from whom old carters' brasses are to be obtained (that is if poverty presses their owner). Another possessor of these pieces of decoration is the small farmer, but he generally considers them heirlooms to hand down from father to son; looks upon them with lingering affection if they have belonged to some old departed favourite, and hangs them up by his fireside, together with the family warming-pan, his rook-rifle, and his rabbit-gun. Gypsies, also, always decorate their horses generously with amulets in polished brass, and even in silver.

The designs or symbols of these carters' brasses are intensely interesting from an archæological point of view, and being in truth amulets, become a most fascinating study—survivals of the past in modern times.

It is really curious that until quite lately so little attention has been given to these highly suggestive brass discs. Many of them are representative of long-dead beliefs and ancient faiths; other designs are remnants of past worships, in which fear took

so large a part and propitiation its full share.

The amulet as a protector takes many forms—the "human hand" door knocker as a house-protecting talisman can still be seen on old dwellings; the "lucky pig," worn as a charm by the superstitious; the horse-shoe nailed on the stable door, and its very latest development in the "mascot," with its many freakish forms, fastened to the bonnet of the modern motor-car.

The horse is decorated by its owner all over the world. The Arab hangs shells and tassels on his animal; the Thibetan decorates his yak; and the European protects his horse from the evil eye by ornamental brass amulets. This custom is much more general in Southern Europe, and especially in Italy, than in England.

In many of these highly polished brass ornaments the Arabic element is noticeable; others are similar in design and device to those seen on the walls of the Alhambra in Spain. Most of them have their designs circled by rings of brass, representing the circle of the sun, and suggestive of the worship of the sun, moon, and stars.

No. III.—FACE-PIECE CONTAINING TUDOR ROSE

This circle, again, is often indented on the outer edge by a succession of small crescents, representing, of course, the young moon. This worship of the new moon gradually developed into that of Astarte—the Goddess of Hunting—always closely connected with the horse. Her symbol was that of the crescent, which may easily have been constructed originally by the cave-dwellers of the distant past out of two boar's tusks, roughly fastened together by a thong, and worn as an amulet against evil. No set of horse ornaments is complete without at least one crescent, and it is the sign oftenest seen, and probably the oldest. Many horses wear a crescent on their foreheads, if nothing else. This sign is mentioned in the Book of Judges (viii. 21) among the "ornaments on the camels' necks," which in the margin is rendered "ornaments like the moon," and translated in the Revised Version into "crescents." At a later date Isaiah (iii. 18) warned the Jewish women that their amulets and crescents would be taken from them. Subsequently the crescent became almost entirely a Moorish symbol. It has been found in Etruscan, Roman, and Celtic burials, and worn as an ornament all over Asia and Europe.

The crescent may be hung either with its two points upwards as though "holding water," or else suspended with its points hanging downwards. The latter example is found chiefly in Roman and Italian brasses, and in a few of our own (No. viii., No. 6), the former generally in Central and Northern Europe. This difference in the way of suspension is probably due to the materials out of which the ancients constructed their device.

A lunar crescent made of two boar's tusks, and joined together by a metal band, was found at Wroxhall in Wiltshire; this naturally produced a crescent with points hanging downwards. In Italian crescent brasses the points are generally much sharper and thinner than most English ones, and are suggestive of the amulet made out of the pointed boar's tusks. A few have their points decorated with balls, symbolic of the time when the points of the tusks needed protection against splitting.

Most probably the crescent in use in England was produced by being cut out of a solid disc, a method which resulted in the crescent with its points turned upwards. This is quite as primitive a form of amulet as the perforated disc or tooth. The crescent is largely worn in Germany, but there a strap is suspended below the right ear, and not on the forehead. The Austrian cart-horse wears a metal tongue with perforations on a leather strap, also below the right ear.

The new or growing moon is an emblem of growth and fruitfulness, and its symbol, the crescent, was dedicated to Diana. There is a very close connection between the moon-goddess and the horse, hence the almost universal custom of decorating the animals with the lunar crescent. In the classic world the moon-goddess was associated with the horse that was raced,

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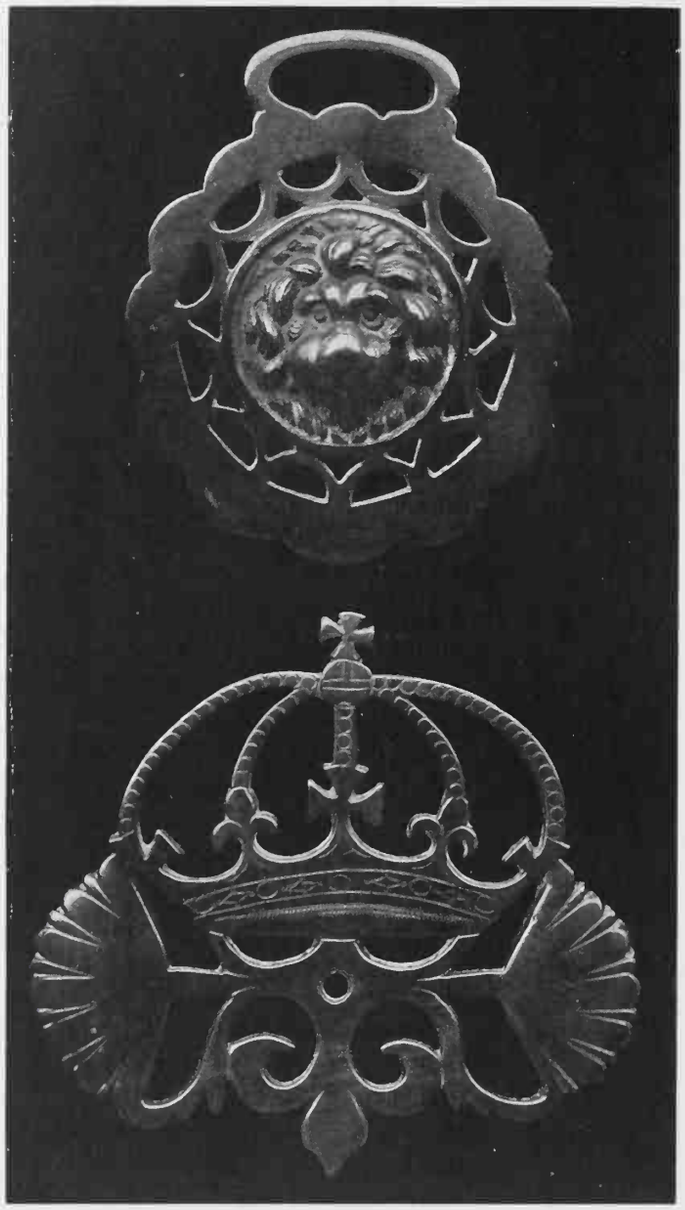
and according to information preserved by Ambrosius, a horse was annually sacrificed to this goddess. The sun-god was associated with the horse that was driven, and to this day in Kent a face-brass is called a sun-brass, a most suitable name for many specimens. (No. vi., No. 1.)

In the very earliest ages the horse was not used as a beast of burden, but as a food supply for mankind. He was kept in confinement, and at certain seasons of the year, usually spring and autumn, he was let loose and made to race with other horses. The winner was then sacrificially slain and eaten. The slaying of the horse secured the promise of fruitfulness in the spring of the year, and again the sacrifice of the animal became a necessary performance at the close of the harvest. Thus the horse became very closely connected with all kinds of agricultural pursuits. Probably the old fashion of twisting wisps of straw in the mane and tail of the cart-horse has some far-away association with these old-time customs. In the old horse-races, in the Campus Martius, the right-hand horse of the victorious pair was slain, its tail carried dripping to the Regia, and its blood made into cakes for the spring festival of purification by fire. To this day, in many countries in Europe, horses are still let loose and raced at Whitsuntide and the beginning of October. Outside Edinburgh cart-horses are raced on May-day; and in county Dublin on the same day a fire is kindled which is not considered complete without a horse's head and bones in it. It is uncertain in which part of the world the horse was first driven, but most probably in Europe.



No. IV.—TWO UNCOMMON VARIETIES

The brush (No. v., No. 2) worn by the modern horse between its ears is a remnant of a later date, when the winning horse was not slain, but taken to the priest, who cut off parts of its mane and tail, and then released it. The hair thus cut off has developed into the ornamental head-piece seen in the illustration, now purely decorative, but formerly worn as a protective talisman. Sometimes the crescent contains between its cusps a star, usually eight-rayed, as eight is one of the lucky numbers in Moorish magic, eight-angled figures, or figures with eight points, being safe-guarding amulets. The greater number of brasses which at first sight appear circular are really modified crescents in shape, as in No. iii.

Next to the crescent the design of the heart is the most popular, and is almost, if not quite, as old, as it was used as an emblem by the Egyptians. The most primitive heart-shaped amulets were made of flint arrow-heads (all implements of the Stone Age, and especially flints, being credited with miraculous powers). The evolution of the heart from the lotus design is most interesting, and can easily be traced. First the lotus, then the fleur-de-lis, next the shield, and then the bull's head with two projecting horns, symbolic of the two up-raised fingers (whereby the superstitious warded off the evil eye). Finally, the heart develops into the diamond of the playing cards. The lotus merging into the fleur-de-lis is lavishly used in the decorations of the Alhambra. A good example of this kind of brass is seen in No. v., No. 3. The centre is a plain, clearly cut fleur-de lis, surrounded by curves and branches, while the lower part is pierced by a small crescent.

Brass Amulets

No. V.—MARTINGALES AND BRUSH

The human eye, as a protective sign, is often represented on brasses by means of two semicircles, side by side; very often pairs of these semicircles surround a ring of brass, as in No. iv. For instance, twelve semicircular openings may surround twelve pierced triangles, the whole suggesting six pairs of eyes and eyebrows. The twelve pierced triangles will be formed by the twelve rays of a central sun. Semicircles were always used by the Greek alchemists to depict eyes, and the Moorish artists indicated the evil eye by an angular space.

There are numberless ways in which the sun is represented on horse brasses; often as a solid disc, also as a small circle to which rays eight or twelve in number are added. In No. vii. the "whorl," or wheel in motion, is denoted; this also is closely connected with the worship of the sun, and really represents the fire that was kindled by rubbing wood on wood, the ancient way of starting a fire. Again, the "whorl," or wheel, suggests the idea of driving, and of a wheel in rapid motion. Brasses vary in design in different counties, and are a constant source of pleasure and interest to those whose attention has once been drawn to them.

Many of the designs and devices on old brasses are worth preserving and collecting from an artistic point of view. In the older forms they are very clear and often really beautiful. A fine example of a purely ornamental pattern can be seen in No. i. The centre consists of a plain disc from which radiate eight rays, each ray being highly ornamental and forming in themselves two circular designs, an inner and an outer. Even the spaces formed by these complicated rays evolve beautifully formed designs. Some of the decorative hearts are very handsome, and make delightful ornaments of shining brass.

Many brasses consist of various devices enclosed in a modified crescent form, such as handsaws (No. ii., No. 1); the plough (No. 3); the engine (old type) (No. 4); and the windmill (No. 5). The "three-masted ship" (No. 2) is enclosed in a brass circle with a pierced rim consisting of small triangles. All these five designs are connected with trades or employment of some description. The second row in No. ii. consists of No. 6, a most unusual device: two suspended crescents back to back above an eight-rayed wheel or sun. This was dug up in an "allotment" garden.

No. 7, the rose, shamrock and thistle, in a crescendic brass. No. 8 is very handsome—a heart hanging from heraldic-like supporters. No. 9, a ploughman, nearly obliterated by wear and polish.

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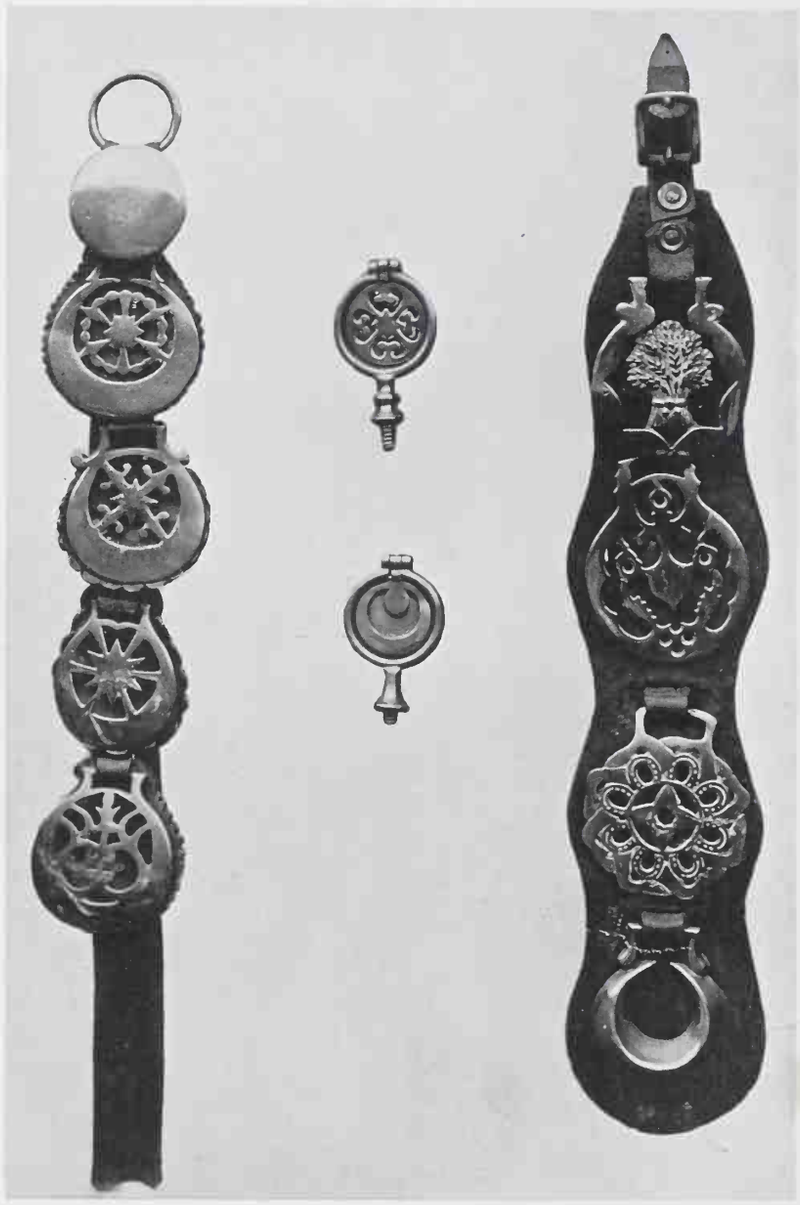


No. VI.—MARTINGALES AND TWO FLYING TERRETS

No. 10, a horse in a particularly handsome outline. Nos. 11 to 15 are all heraldic, with crests in various forms. No. 13 has a very decorative edging of indentations, so finely executed as to appear like fretwork. The eagle in No. 12 has probably been worn by a horse belonging to a brewery of that name. No. 17 is a solid seven-pointed star. No. 19 consists of a heart pierced by three hearts within a crescent. Nos. 16, 18 and 20 are all "face-brasses," mounted on leather. The infuriated lion, with curling tail and snake-like tongue, is probably a brewer's badge. No. 18 is an unusually handsome, heavily embossed brass. No. 20 consists of three wheel-like devices set in triangular form. Nos. 21 and 25 are both lyres of heraldic origin. No. 21 is of very graceful form and outline. No. 25, a solid piece of brass, pierced in two places. Nos. 22, 23 and 24 represent a squirrel, a harnessed cart-horse, and a porcupine or hedgehog.

Nos. 26 and 30 are of quite a different shape—almost square. No. 26 shows for its centre a Queen Victoria's head on a flag-like design, and No. 30 contains a heart circled by tiny moons. Nos. 27 and 29 are horse shoes in two variations. The horse-shoe has, of course, from time immemorial been accepted as a charm against evil, and used to be associated with heathen rites. As an emblem the horse-shoe is not so old as the crescent and the heart; it only dates back to the beginning of the Christian era. No. 28 is obviously the crest of the Isle of Man.

Considerable numbers of brasses consist of radiation, and these are among the most ornamental. Nos. 31 to 35 are five typical examples of this class of "face-brass" chosen from among many others. They are too elaborate for individual description.

No. iii. is a most uncommon "face-piece," the centre represents a Tudor rose, surrounded by the Garter; next comes a thin sun-circle, the whole enclosed by the usual modified crescent. The circular spaces are broken by cross-bars.

No. iv. consists of two brasses, both very uncommon; the upper one having as a centre a fine lion-like head surrounded by six pairs of "eyes and eyebrows." The lower one is a particularly beautiful specimen; a coronet supported by stiffly drawn flowers or lotus between which is an inverted fleur-de-lis.

Two martingales with a cockade or brush are shown in No. v. Four brasses hang from No. 1—the horned heart; the Maltese cross with eight-pointed ornamentation; a crescendic brass with centre flower and leaves; and at the bottom the Staffordshire knot, within a beautifully shaped heart, even the hanger being heart-shaped. On No. 3 at the top is the lion combatant, probably from Arundel, and often seen on the Duke of Norfolk's estate. The next design is almost indescribable, but very artistic. (I have its duplicate in nickel silver.) Then follows the fleur-de-lis

No. VII.—A GROUP OF BRASSES

design, and, lastly, a very handsome radiation brass, with fourteen pierced circles terminating in fourteen rays.

No. vi. shows two other martingales. The left-hand one has four brasses, all crescendic, each including four designs, quite different, yet all harmonious. These devices are most difficult to decipher accurately, and most difficult to remember when collecting. The right-hand breast-plate carries four totally different medals—a wheatsheaf first, then a very old device, heraldic in character; next a brass, whose centre is four hearts, circled by eight horseshoes, these surrounded again by four pairs of horses' fore feet and hoofs; lastly, the never-failing crescent pure and simple. Between these two leathers are two flying terrets, popularly called "the flyer." Both contain miniature brasses, the upper one an eight-pointed design, often seen on large medals, and the lower one a pierced crescent with metal sun or moon.

No. vii. is too large a group to describe in detail. At the bottom of the photograph is an unusually broad martingale with five brasses, one representing a man driving a horse and cart; the upper one has a dog in the centre, another has the sun and rays well represented; the remaining two are symbolic conventional figures. Three handsome, solid, hoof-like crescents make another small breast-plate. Above is the "whorl," or wheel in motion; a still better example is shown hanging on the left of the picture.

The bell within the bell, on the next martingale, signifies that these ornaments were worn by horses harnessed together, and always bear the same devices: uniformity, not diversity, being aimed at in all horse decoration. The bell itself is not often worn. The grapes on the bottom brass and the beehive on the next but one strap are, of course, agricultural designs.

The acorn on the next strap is another variation of the old lotus of the East. Among other devices is the Liverpool crest—a liver—the fourth pendant from the bottom on the left, a large bird in a handsome frame.

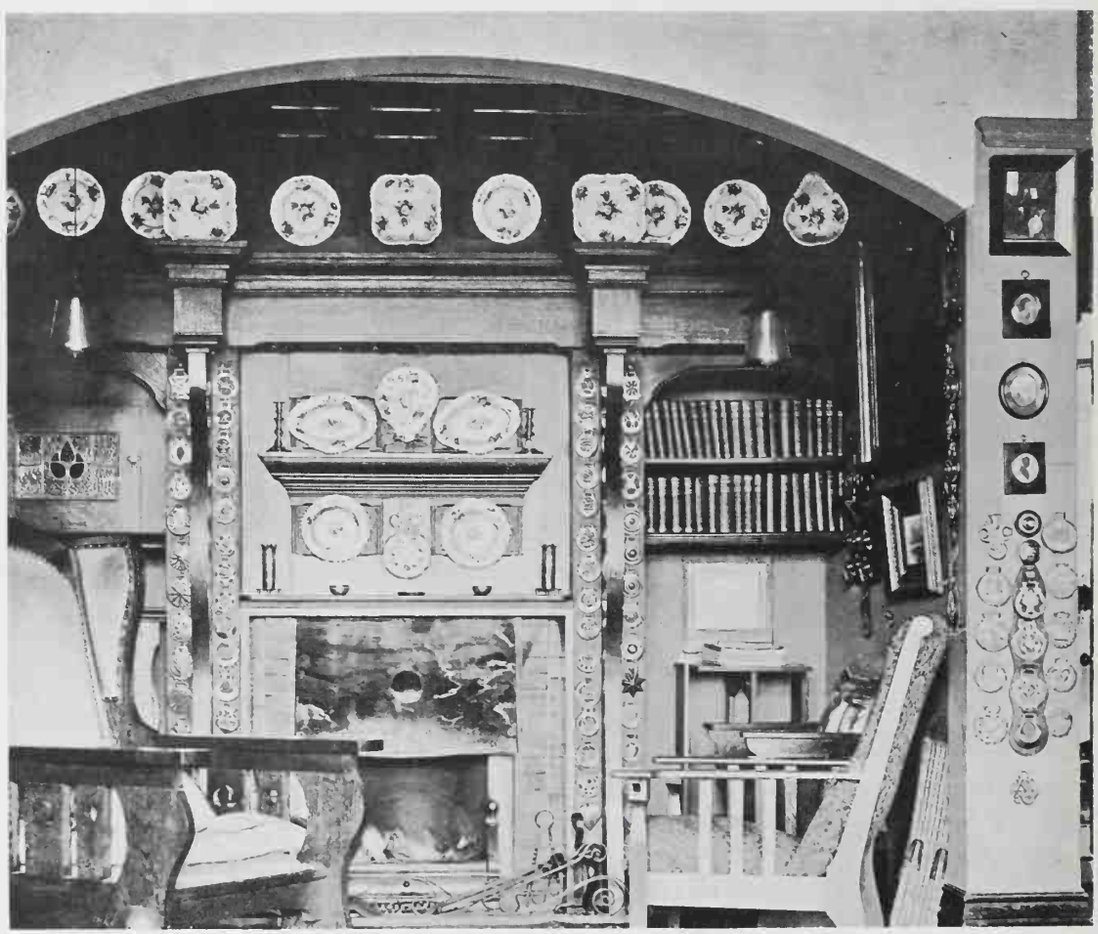
King Edward, with two Victoria Jubilee brasses, are also included in the group in the photograph. Almost the handsomest and heaviest in my collection is the third pendant on the right-hand side, a solid shaped piece of brass, with the rose, shamrock, and thistle heavily engraved on its face.

1 2 3 4 5 6 7 8 9

No. VIII.—NINE EXAMPLES OF "FLYERS"

No. viii. shows nine examples of "flyers," all fairly easy to decipher. Each are small representations of the well-known larger brasses. The popular eight-pointed figure comes first, surrounded by tiny circles, suns or moons. Next a solid sun-brass—the frame-work bent with use. A tall, graceful Staffordshire knot is the third. The next two "flyers" have a solid star and a pierced star as their respective centres. The sixth is a beautiful example of the suspended solid form of crescent. The seventh is a pierced four-armed design; and the eighth and ninth both consist of very well known devices.

To mention two specimens which I have not yet obtained, are the Christian Cross and the two interlocked equilateral triangles. This is a well-known Oriental talisman, the so-called Seal of Solomon, or Shield of David, and is a mystic symbol often seen on the windows of Christian churches.



PHOTOGRAPH SHOWING THE DECORATIVE POSSIBILITIES OF BRASSES

BARBARA YELVERTON.

AGED 19. A.D. 1501.

This picture is the original of the many copies which have been so often reproduced as a portrait of Elizabeth of York, wife of Henry VII., and which have even passed as such into the ordinary school text-books of English History. Fantastical and baseless theories as to Tudor physiognomy have been built upon these spurious copies. A copy in the possession of the Earl of Essex was engraved by W. Hall, and again by W. J. Fry; another copy in the possession of the Rev. Ric Farmer, D.D., Master of Emanuel College, Cambridge, was engraved by A. Birrel, in 1790, for Harding's "Shakespeare," and by Houbraken for Birch's "Lives"; another copy (in reverse), by Adrian Vander Werff, was engraved by P. Van Gunst. The copy in the National Portrait Gallery is probably the most inartistic of all. The whole-length figure of Elizabeth of York, in the window of St. Margaret's, Westminster, is a direct copy from Barbara Yelverton.

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Vol 31 Pp 99

Pictures

Some Hitherto Unpublished Drawings by Thomas Stothard, R.A., of Child-Life

By Dudley Heath

One of the happiest and most inspired characteristics of eighteenth century English art is the genius our artists developed in the realisation of the innocent, subtle grace of childhood. The child, in Italian art, even in its later phases, was still the objective embodiment of pietic symbolism. Raphael and Correggio, perhaps, came nearest to realising the child as a nature study. French art has rarely achieved more than to give us a diminutive grown-up, with the sophisticated grace of self-conscious innocence, wedded to round, youthful contours. It has been left to the English school to reveal the child in its unconscious simplicity. The English Renaissance visualised for us the sentiment and romance which envelops womanhood; and motherhood and childhood but completed the poetic trilogy of ideas. Art for the first time accepted the child as a motive, for its own sake, bereft of its traditional pietic nimbus and its mythological wings. Art said, "Behold the Child!"—the joyous gift of life—unprophetic of its predestination, unconscious of its own innocence.

In whatever direction our tastes and insight may have developed since then, it must be admitted that no artist of the Revival displays its peculiar temperament in a greater degree than Thomas Stothard. If the dainty effeminacy of Stothard's talent fails to fascinate us, the deficiency is in ourselves, not in his limitations. Stothard had the true lyrical sense—the result of an inherent instinct for grace, movement, and line, and the power skilfully to simplify and generalise nature. His technique is as essentially eighteenth century as his sentiment, and he shows in a concentrated, if limited form, his affinity to Reynolds, Gainsborough, and Romney, his greater brethren, and to Cipriani, Wheatley, Angelica Kauffman, and Cosway, his lesser contemporaries.

The prevailing popular appreciation of the eighteenth century convention is not without its insight or sanity. It is the result of a natural inclination of the human mind to grasp at a romantic ideal which is convincing. But it is also due to the fact that popular opinion is always more capable of appreciating the classic rather than the archaic. A finite method of expression, however limited in its range, will hold the popular mind, when the more rugged qualities of original genius entirely fail. Herein lie the strength and the weakness of Stothard's genius. It is personal and temperamental, but typical and superficial.

Stothard was our first and greatest illustrator of books; and his drawings, translated by the wood and steel engraver, represent what is best in this phase of

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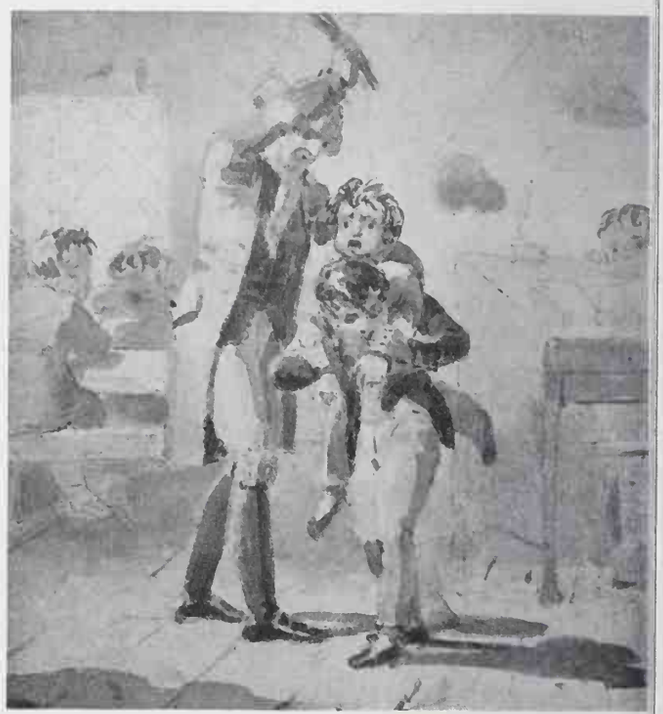
the art of illustration. How immensely superior he is to his contemporaries may be realised by comparing his work with that of Westall. In such a comparison the latter's compositions appear stiff, conventional, and commonplace. Stothard had something more than an illustrator's skill—he possessed the taste of a craftsman, and, personally, I think he is never seen to greater advantage than when designing one of his decorative, winsome little fancies, full of dainty humour or playful conceit. In these he revelled unrestrictedly in the forms of infancy and youth, grafting on to his motive some natural or purely conventional object with consummate artistry. To see these at their best we must turn to the wood engravings by Luke Clennell, to be found in the 1810 edition of Rogers's poem, *The Pleasures of Memory*, published by T. Cadell. This edition alone contains thirty-one of such decorations. To those interested in a purely technical question, these should be compared with the steel engraver's rendering of the same subjects in later editions, where a finer line, more subtle tones of shading, and so-called greater finish, give added sweetness at the expense of vigour. Of the various steel engravers of Stothard's work, James Heath alone appears to retain something of the vigour of the wood-cut in his line, and a good deal more of the spirit of the original drawing than either Finden or Charles Heath.

There are examples of the same design, such as *The Mask*, having been engraved by James Heath and Finden, the latter showing a more suave and polished manner, but losing the vigour and directness of Heath's interpretation.

Stothard belonged to a school of draughtsmen, who, though students of nature, boasted of being able to draw anything and everything from memory, rarely using models. It is interesting in connection with this to remember that he made numerous sketches and studies from flowers and butterflies, insisting on the benefit to the artist of a close study of these natural objects; but when he introduced such objects into his drawings, they were free and direct in handling, though conventional in form, and it is only in an edition of Langhorne's *Fables of Flora*, published in 1794, that we find some beautiful realistic drawings of flowers serving as tail-pieces. It may be assumed that his early training as an apprentice to a designer of patterns for flowered silks gave him a facility in conventionalisation that became second nature to him in after life, when he had to produce innumerable designs very rapidly for all sorts of purposes at a very moderate pay.



The actual extent of this prolific artist's output in drawings hardly concerns us here, though it may be mentioned that he illustrated and decorated editions of Shakespeare, Chaucer, Spenser, Milton, Scott, Pope, Burns, Rogers, Thompson, and Goldsmith, amongst the poets; whilst of novelists and essayists, his work included Richardson, Fielding, Sterne, Johnson, and Kimber, not to mention such standard

works as *Don Quixote*, *Robinson Crusoe*, and *Pilgrim's Progress*. With such an array and variety of subject, it would be surprising to find an equal level of inspiration in them all, and in fact it is in such drawings as the six illustrations to Goldsmith's *Vicar of Wakefield*, where the temperament of author and artist were so similar, or in the easy grace of the illustrations to *Clarissa Harlowe*, that we find the illustrator at his highest water-mark.

As I have already said, it is not as a literal illustrator that Stothard shows us his best. It is when his subject leaves him scope to use his delicate fancy, and his freedom is unfettered by an author's facts, that we find an irresistible charm and lightness of touch which carries conviction and appreciation with it. With such, indeed, may be ranked the drawings for *The Seven Ages of Man*, engraved on wood, and I think those illustrating this article are quite in the artist's happiest and lightest vein. These drawings are a few of a series of twenty-four that belonged to the collection of Charles Heath, the engraver. They have never, to my knowledge, been engraved, and to see facsimile reproductions by modern process methods, where the autographic touch of the draughtsman is retained, should be of interest to the student who is accustomed to study this artist from engravings only. However good the engraving may be, it loses its personal quality in the dual handling, though there is no doubt that the engravers of that time were very closely in touch with the draughtsmen, and indeed the latter often relied upon the former to interpret and refine uncompleted passages in a design. This fact accounts for certain weaknesses in the drawing of some of Stothard's originals. On the other hand, the reliance that the designer put upon the engraver for small perfections of detail enabled the former to give all his attention to the composition, and this exactly suited the temperament and methods of Stothard.

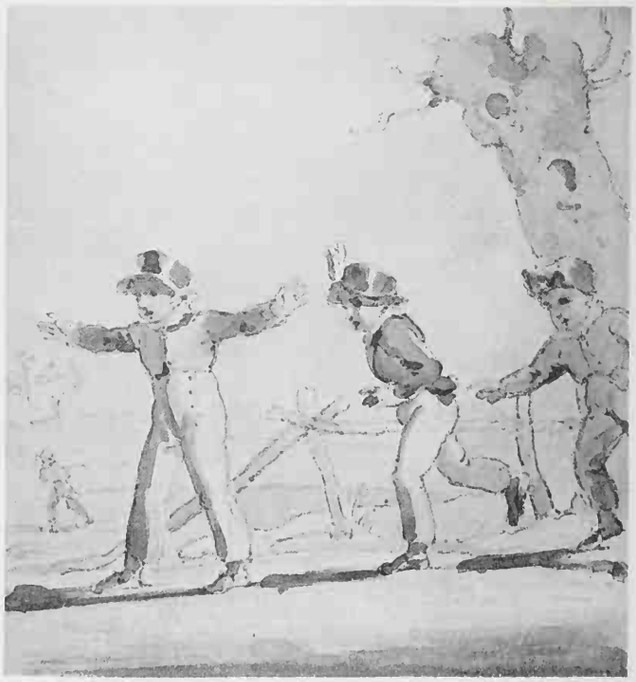
I am personally inclined to the opinion that these particular drawings were originally intended to be engraved on wood. There is a freedom and vigour about them and a lack of that minute finish to be seen in many of the drawings of the Vaughan collection which were translated by the steel engraver. Few draughtsmen, however, knew better than Stothard how far the engraver might be trusted to interpret his drawings or how little detail it was necessary to give. This, I cannot but think, constitutes the great difference between our modern mechanical processes and the earlier engraving crafts. Now there may be said to be no craft relationship between artist and reproducer. The artist's work is either reproduced perfectly or it is bungled, and, since rapidity is the rule of reproduction, more often than not there is failure in one of the many stages between photographing and publishing. Formerly, when the artist had confidence in his engraver, and, in fact, worked in unison with him, the result was the outcome of a partnership between two craftsmen who thoroughly

understood one another's part in the undertaking, as well as their own. It is this close sympathy between the artist and the engraver which constitutes the charm of eighteenth century book illustration, although in its relationship to the printed book we realise a falling away from the traditional standard of decorative fitness.

I am merely considering here the comparative merits of hand and mechanical processes for purposes of reproduction. That Stothard would have been the first to appreciate the fidelity with which the best modern methods are capable of rendering his originals is a fact that cannot be disputed. At the same time it is questionable, had he lived now, whether his peculiar freedom of handling, lightness of touch, and fertility of invention, would not have been hampered by the technical restrictions which rapid reproduction and rapid printing force upon the artist.

Stothard worked for every grade of publication, and his method was not limited to one medium. We find pen, pencil, and wash sometimes combined in one drawing — with sepia or Indian ink, giving a variety of colour which the tyranny of the photographic process would veto as a most unnecessary difficulty. Neatness, uniformity, and precision are the qualities beloved by the process engraver; and the subtle play of pencil and tone that gives such suggestive charm to Stothard's drawings would hardly have been appreciated by the modern operator.

I have also in my possession an interesting object-lesson in colour-printing in the form of a characteristically delicate wreath of flowers in colour, by Stothard, and its reproduction in colour lithography. The latter is nearly faultless in all its essential likeness to the original, and although the lithographic artist



has taken some slight and quite unimportant license in copying the drawing, the touch, the delicacy, and the colour are as perfect as a reproduction can be.

To return to the present drawings, they are all drawn with pencil and wash, either sepia or Indian ink being used; they are all uniform in size and shape, and it would be of interest to know for what particular purpose they were designed. This question has continued to puzzle me. I have thought it possible that they were somewhat free embellishments to Thomson's *Seasons*, or that they might have been intended as fanciful suggestions to illustrate the months—two for each month—for such a publication as the *Royal Engagement Pocket Atlas;* or again, some of them seem peculiarly appropriate as illustrations to Blake; but these ideas are somewhat nullified by the presence amongst the series of literal illustrations to *Æsop's Fables*. Whatever their purpose, most of them are delightfully composed little pictures, full of life and nature, and moreover possessing a dainty sense of decorative unity within their pleasingly square proportions. They give us the very essence of child-life in all its phases, with an insight and sympathy for its childish realities that few, if any, artists have surpassed. We have had later essayists on the same themes, showing greater literal truth and a more precise understanding of the individual child; but their work is more often than not prosaic, and lacks the lyrical charm of these pictorial "songs of innocence."

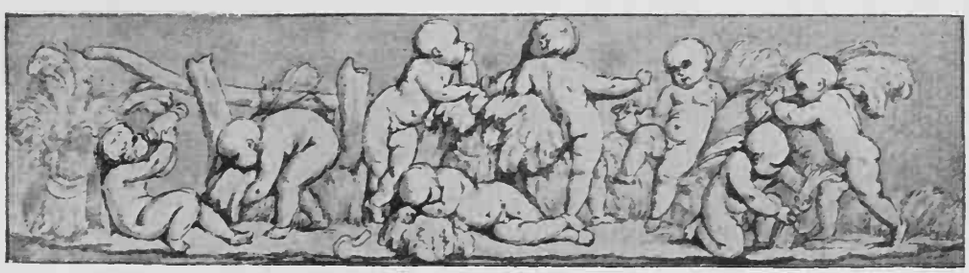
Who has been able to touch off in so happy a vein the little bands of Amorini—disporting themselves amidst the corn, the vineyard, or the orchard—as embodied symbols of nature's good-will?

Most of the other child subjects from Stothard's hand are well known, such as the five oval plates published by Tomkins, of which *The Dunce Disgraced* and *The Scholar Rewarded* are the favourites: but there are also the two winsome little pictures entitled *Just Breeched* and *First Bite*, the former being peculiarly charming and naïve. The delight of the small boy as he thrusts his hands into his new found pockets, and his little sister's pleasure at the transformation which the discarded petticoats have made in her brother, are rendered with just that spontaneity and sympathy of touch that lifts the trivial motive into the realms of true poetry.

There are other small pictures which I might instance as showing the artist's greatness in handling such amenities of child-life, but it will suffice to recall that little group of children playing at *Hunt the Slipper*, which first appeared, I believe, in *The Pleasures of Memory*, published in 1794, to illustrate the lines:

> "'Twas here we chased the slipper by its sound,
> And turn'd the blindfold hero round and round.
> 'Twas here, at eve, we form'd our fairy ring,
> And Fancy fluttered on her wildest wing."

This was one of the first drawings done by Stothard for Samuel Rogers, and their collaboration ultimately led to the production of those "editions de luxe" in which Stothard joined Turner in giving grace and substance to the poet's songs, and which led to the remark of a contemporary of Rogers that "his poems would have been dished but for the plates." However this may be, it must surely be confessed by all impartial critics that there is room to-day amongst our illustrators for some of Stothard's poetic convention grafted on to what we may call our more realistic impressionism.



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NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (1).

DEAR SIR,—Kindly insert the enclosed photograph of unidentified portrait, and oblige.

Yours truly, T. CUBITT.

PORTRAIT OF COUNT JOHN ALBERT BENTINCK, R.N.

DEAR SIR,—I wonder if any of your readers could tell me the painter of the portrait of my great-great-grandfather, Count John Albert Bentinck, R.N., inventor of the chain pump, painted about 1755. The portrait is life-size.

Yours truly,
E. LE BLOND.

CAPO DI MONTÉ GROUP.

DEAR SIR,—(1) I should feel grateful if any of your readers would throw light on the present whereabouts of a Capo di Monté group representing Ferdinand IV. of Naples and Queen Marie Caroline, the Minister Sir John Acton, and a lady in waiting. It was sold at Naples about two years ago, and is thought to be now in the United States. There is said to be a terra-cotta copy of the original still in Italy. I am very anxious to obtain a photograph of it if possible. (2) Who painted the miniature of Queen Marie Caroline on the snuff-box in Mr. Pierpont Morgan's Prince's Gate collection? Would it be possible to obtain a photograph of it?

Yours faithfully, L. ACTON.

UNIDENTIFIED PORTRAIT (1).

MEMORIAL LOCKET.

DEAR SIR,—I have been shown by a friend a small silver heart-shaped pendant or locket, about one inch extreme measurement. On the inside in relief is a capital likeness of Charles the First, on the other side the phrase, "I morne in Life and Death," the date 30th January, 1648, with small hearts transfixed by arrows. On the outside the legend, "Quis temerit a lachrymis"—a misprint, I presume, for "temeret."—*Vide* Virgil's "Æneid," book ii., line 8. I conclude that the first two months of 1649 were still reckoned to belong to 1648. Is this so? Were these small lockets worn by

PORTRAIT OF COUNT JOHN ALBERT BENTINCK, R.N.

Cavaliers for some years after the death of the Martyr, and are many of them to be found now? I should be glad of any information about them.

Yours faithfully,

WILLIAM S. PATTERSON.

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—I enclose a photograph of a portrait of a lady, which I possess. The size is 31 inches by $25\frac{3}{4}$ inches. The hair is black, eyes dark brown, cloak maroon or crushed strawberry, bodice sea green, with white frill. The face is beautiful in the extreme, and the photo does not do justice to the painting.

Faithfully yours,

(Dr.) L. E. G. de WOOLFSON.

UNIDENTIFIED PORTRAIT GROUP.

DEAR SIR,—Enclosed find clipping of query in the CONNOISSEUR MAGAZINE for May, 1910. In looking over some prints and photographs of Reynolds's work, I was struck by the resemblance of this half-tone representation to his *Duchess of Devonshire and Lady Georgiana Cavendish.* I submit this for what it is worth, leaving to you the verification and any research as to whether the picture enclosed is by Reynolds or by some other artist.

Respectfully,

W. C. HIBBS.

UNIDENTIFIED PORTRAIT (2).

(*August*, 1911.)

DEAR SIR,—Your portrait is certainly, I should say, that of Sir Thomas Gresham, mercer and citizen of London, and founder of the Royal Exchange.

Yours faithfully,

D. M. HARTCUP.

UNIDENTIFIED PORTRAIT (2).

(*August*, 1911.)

DEAR SIR,—Are the buildings possibly the Ashmolean Museum at Oxford, with Divinity School behind? If so, the portrait may be of Elias Ashmole, 1617-1682.

Yours truly, RUTH C. WHYTE.

UNIDENTIFIED PORTRAIT (2).

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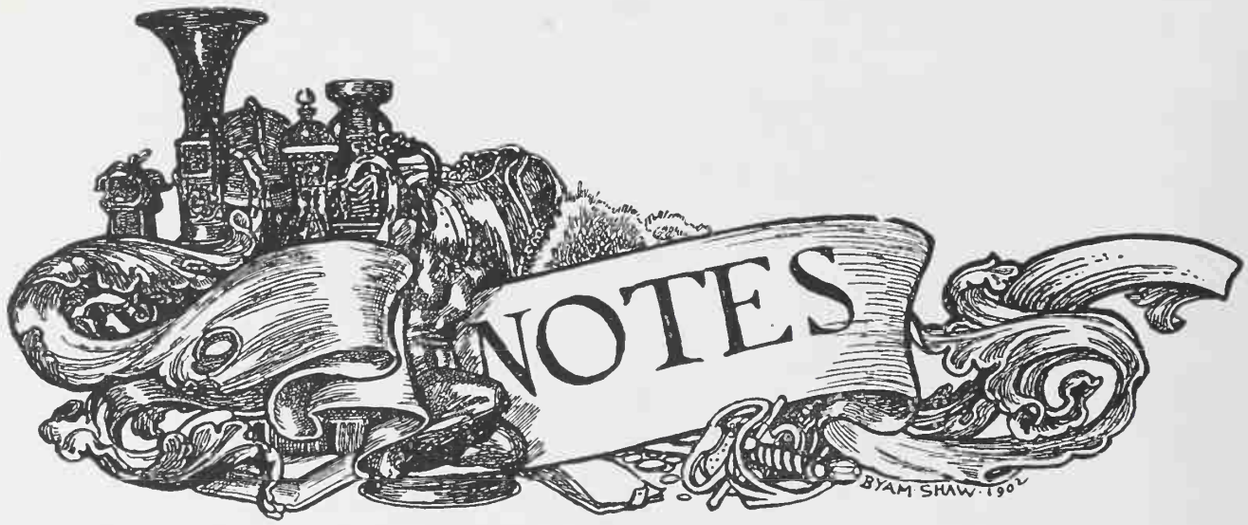


THESE two charming groups in Dresden china are the property of Sir Alexander Bosville Macdonald, Bart., of The Isles, and are at Thorpe Hall, Bridlington. The first one represents a girl with powdered hair tied with pale blue ribbons, a flowered frock trimmed with pale blue flowers, white kerchief, stockings, blue shoes, black apron, natural coloured rose-wreath. The old woman in light red cap, white bow, striped cinnamon and black coat over white waistcoat with gold buttons, and kerchief; the top petticoat of pale grey over a deep mauve flowered one, white stockings, shoes of light red. The basket is straw-coloured, with natural coloured eggs; cupids have quivers gold-edged, with pink arrows. The figures are on a grass-green ground on a white and gold base, the arches of which are filled a dull green. The story which the group suggests is given by Lady Bosville Macdonald. An evil witch has got possession of a lovely maid; she uses her as a slave. The poor girl has let fall her basket of eggs, which are broken, to the rage of the old virago. But a cupid whom she cannot see is showing her how he can, by the power of love, transform the poor broken eggs into lovely fresh roses, which another cupid takes to adorn the maiden with.

Two Dresden Groups

The second group in the same collection is an old Dresden group, of a girl with powdered hair and black feathers. She wears a white gown with green ribbons and pink flowers on it trimmed with black, a pink apron, white kerchief, and blue breast-knot. The youth has powdered grey hair, coat and knee-breeches white with mauve stripes, flowered pink; gilt edge to coat and blue bows, over full white shirt. The cupids are natural colour — one with pink scarf and yellow fillet round head, the other with mauve scarf and pink fillet. The wreaths are natural coloured roses, and single ones on the boards at the feet of the figures. The group stands on a green and yellow ground, with base of white and gilt. The suggested story to this piece: someone whispers to the maiden, "Do not let tears blind those lovely eyes, only look! Love has

DRESDEN PORCELAIN GROUP

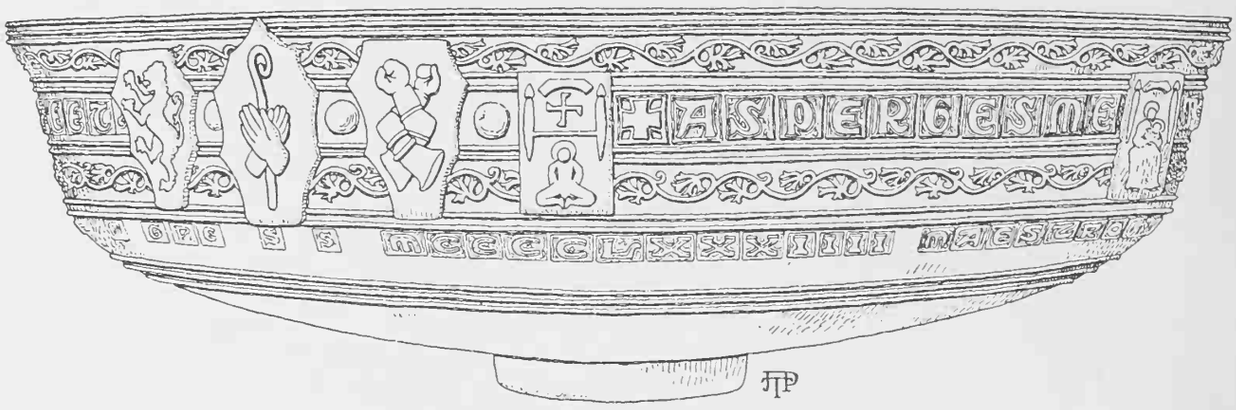
caused your tormentor to vanish, and in her place it is your own beloved who is beside you, and it is to him cupids are chaining you with wreaths of roses."

These two pieces are very valuable and beautiful, and are in a perfect state of preservation.

The Bronze Stoup of Holland House

AMONG the most valued of the treasures preserved in Holland House, Kensington, is a bronze stoup purchased by Henry Edward, fourth Lord Holland, during the time he was British Minister at the Court of the Grand Duke at Florence, and brought home by him about 1848; and we reproduce a drawing of it made lately by the special permission of the Earl of Ilchester. A brass tablet affixed to the tripod on which it now stands gives an account of its acquisition, but, unfortunately, records nothing of its earlier history; and this we are left to glean as we may be able from its inscriptions and the style of its decoration. The bowl, which is 1 foot 11½ inches in diameter over all, and 5 inches deep inside, bears the date 1484 in Roman numerals, and the name of the maker is given in the same line as Maestro Michele Caselli de Provincia, who is described in Walford's *Old and New London*, but on whose authority is not stated, as a Fleming. In the character of its ornaments and in the form and setting of its lettering it is akin to the later Gothic work of Northern Europe, as shown more particularly in the bell-founders' productions, and shows no trace of the refinements and style of the Renaissance bronze-work at that time being produced in Florence and the rest of Italy. The purpose for which it was made, and for which it was doubtless in use when Lord Holland purchased it, was evidently to hold the holy water at the church door, as is shown by the sentence from the Miserere, beginning "Asperges me," which is inscribed, with several contractions, in large Gothic characters round the upper part of the rim. It bears also three shields of arms, the centre one displaying two hands arranged in saltire holding a crozier; on the dexter a lion rampant, and on the sinister two mailed arms, embowed and entwined; and between them, on the same line as the inscription, three frills, which may have been intended for the arms of the Medici, who were just then in their glory in Florence. But the most remarkable embellishments of the bowl are to be found on three other plaques, which also break the inscription line, one of which is circular and shows a Crucifixion, and another of oblong shape bears the Virgin and Child, both subjects quite suitable for a stoup; but the third has a representation of Buddha surmounted by a Svastica, and how so apparently incongruous a symbol and figure should find a place with the other two requires some explanation. Either misunderstanding the use of the nimbus with which the heads of Buddha are generally distinguished in the East, or struck by the similarity of the Buddhist monasteries to those of Europe, the earlier missionaries to India made so flattering a report of his sacred character that Buddha was not only received into the Calendar of the Saints under the title of St. Joasaphat, but churches were erected in his honour, and, according to Professor Edmunds of Philadelphia, there is one in Palermo with that dedication containing an image of the saint, though, unfortunately, all mention of it is omitted from the guide-books.—J. TAVENOR-PERRY.

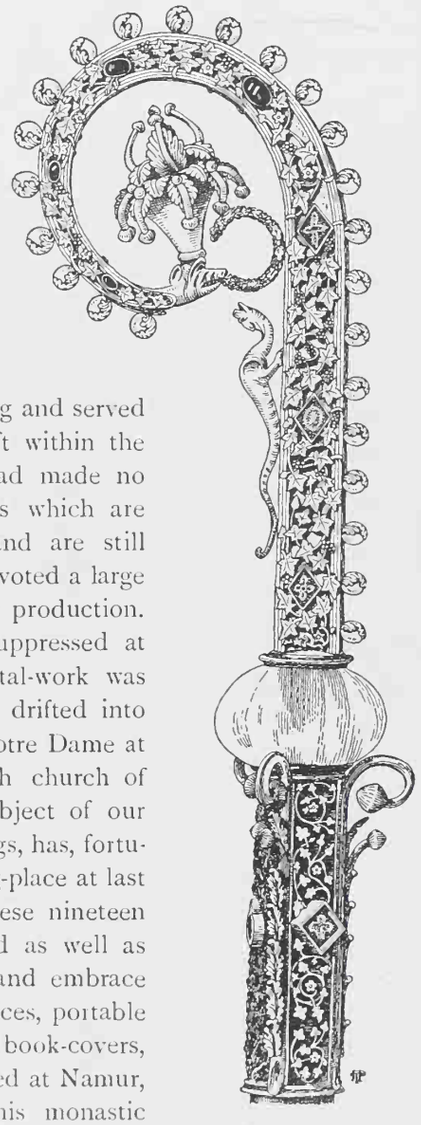
DRESDEN PORCELAIN GROUP



THE BRONZE STOUP OF HOLLAND HOUSE

The Crozier of Brother Hugo of Oignies

Brother Hugo of the Augustinian Priory of Oignies-sur-Sambre, near Namur, was one of the cleverest of the many Mosan art metal-workers who flourished in the former half of the thirteenth century: and his productions are justly celebrated for the delicacy of their workmanship and the beauty of their design. He was brother to the Sire de Walcourt, the founder of the monastery, whose castle of Walcourt stood near by, and he must have acquired all his artistic training and served his apprenticeship to the craft within the convent walls; but if he had made no others than the few objects which are associated with his name and are still preserved, he must have devoted a large part of a busy life to their production. When the monastery was suppressed at the Revolution, Hugo's metal-work was scattered, but sixteen pieces drifted into the care of the Sisters of Notre Dame at Namur, two into the parish church of Walcourt, and one, the subject of our memoir, after some wanderings, has, fortunately for us, found a resting-place at last in the British Museum. These nineteen works are of the most varied as well as of the richest description, and embrace reliquaries, monstrances, chalices, portable altars, altar crosses, mitres, and book-covers, on one of which last, preserved at Namur, he has shown himself in his monastic habit kneeling and presenting the book to St. Nicholas, the patron of the monastery.



THE CROZIER OF BROTHER HUGO OF OIGNIES

The British Museum crozier, of which we give a drawing, seems to have been preserved in the monastery until the dispersal of the collection, and has thus escaped a degradation which was too commonly the fate of these works of art. A large proportion of the croziers found in the collection of the Hotel Cluny, for instance, were taken out of the coffins of the bishops to whom they had belonged, as, being part of the bishop's insignia and his personal property, they were frequently buried with him, and they have been, during modern restorations, rifled from the graves often in a damaged condition. This gilt copper crozier of Hugo's manufacture, although parts of its delicate leafage have not escaped some slight damage in the six centuries of its existence, is still fairly perfect, and with its delicate applied ornaments, nielloed plaques, and cabochon stones, remains one of the most beautiful specimens of mediæval art.—J. Tavenor-Perry.

Pre-Reformation Chalices in Lancashire

Only twenty-one chalices remain to us in England of the period of manufacture designated by the late Mr. Wilfrid Cripps as the period of the Gothic type, that is, from the year 1350 to the end of the reign of Henry VII. in 1508. Two of these are in Lancashire, one at the Roman Catholic Chapel at Hornby, and the other at Claughton-on-Brock, both villages being near the county town of Lancaster.

The chalices in existence of the period succeeding the Gothic type, which are known as the Tudor type, and were manufactured between the years 1509 and 1536, are ten in number, two of which,

THE HORNBY CHALICE

again, are in Lancashire, both at Roman Catholic Chapels, one at Leyland, and the other at Fernyhalgh, near Preston.

The Hornby Chalice, as appears from an inscription on it, originally belonged to the old parish church of Caton, near Lancaster. It materially differs in shape from the modern form, especially in the bowl, which is deep and conical, and would be quite plain but for an engraved band running round its centre, within which is the inscription "Cal : Salut : accipia : et : nomen : dei : invocabo :" for "Calicem salutaris accipiam et nomen Domini invocabo" (*Psalm CXV., Sarum Breviary*). The stem is a plain hexagonal one with ogee-moulded bands at the junctions, and is divided near the top by a knop of exceptional beauty, formed of six lobes ending in square lozenge-shaped facets adorned with cruciform flowers. The foot is divided into six compartments, and is a great feature of this chalice; each compartment is plain except the front one, which is filled with a crucifix and kneeling figures of SS. Mary and John. To fit the limits of the compartment the arms of Our Saviour are extended above the head in an unusual manner. The edges of the foot are concave, and terminate in knops of peculiar ornamental work, designed to prevent the sharp edges of the foot from tearing the altar-cloth. Underneath the foot is the inscription, "*Ristore mee to Caton.*" There are no traces of any hall-marks on this chalice, but it is of the style of manufacture of about the year 1500. It stands 7 ins. high, the rim diameter is $4\frac{3}{4}$ ins., depth of inside of bowl $2\frac{1}{8}$ ins., diameter of foot 6 ins. Its weight is $14\frac{1}{2}$ oz.

The Claughton Chalice is in general appearance similar to the Hornby cup. The bowl is quite plain, an engrailed calix forming the junction of the base of the bowl with the stem moulding. The stem is a plain hexagonal one with moulded junctions, and the foot is similar in shape to the Hornby example, except that the front compartment (that held towards the priest on receiving the Sacrament) contains an enamelled plate, inserted from behind, with the Crucifix and SS. Mary and John, and the other compartments are engraved with the alternate sacred monogram ℑ ℍ ℭ twice, and ℵ ℘ ℭ three times. The points of the foot terminate in knops, somewhat similar in design to the Hornby cup, which is a characteristic of the period of manufacture. There are no hall-marks on the chalice, but it may be safely said that it was made *circa* 1500. Its height is 7 ins., diameter of bowl $4\frac{1}{2}$ ins., and diameter of foot $5\frac{3}{4}$ ins. At Claughton there is an old and interesting Paten of about the same date. It is of silver, gilt, with a diameter of 6 ins. It bears a rayed device in sexfoil

THE CLAUGHTON CHALICE

depression, and is a very curious work of art. The device is the figure of Christ sitting on a rainbow. The ground has every appearance of once having been enamelled, but no trace remains. Long, divided rays encircle the device, and the spandrels are decorated with a rayed leaf. Round the rim is inscribed (the words being separated by conventional leaves): "Salvum me fac Domine in nomine tuo." It is much to be regretted that this fine paten has been beaten inside out, so as to form a cover to a ciborium, and in the centre of the device a plain Latin cross has been fixed as a handle to the cover. There are no visible hall-marks on the paten.

Llanwddyn Elizabethan Cup

THE date of the manufacture of this fine and characteristic example of Elizabethan chalices is one memorable in the history of the Church in Wales, as it was in the year 1567 that the New Testament was, for the first time, translated into the Welsh language. The hall-marks are exceptionally clear, as will be seen from the illustration, and are valuable as indicating that the London date-letter k of 1567 had below it a solid disc, and not a hollow circle as given in Cripps's *Old English Plate* and other similar works of reference. The maker's mark is SE interlaced. The old parish church of Llanwddyn, North Wales, was, with the village, totally submerged on the construction of the Lake Vrynwy water reservoir for Liverpool a few years ago, and a new church was built by that city in substitution. The dimensions of the cup are: height, $6\frac{3}{4}$ ins.; diameter of lip, $3\frac{1}{2}$ ins.; and diameter at base, $3\frac{1}{4}$ ins.

LLANWDDYN ELIZABETHAN CUP

HERBERT OF RAGLAND (CHARLES SOMERSET, BARON).

AGED 30. A.D. 1505.

Copies of this picture have masqueraded as portraits of Henry VII. One of these copies is in the possession of the Dean and Canons of Christ Church, Oxford; another is in the South Kensington Museum.

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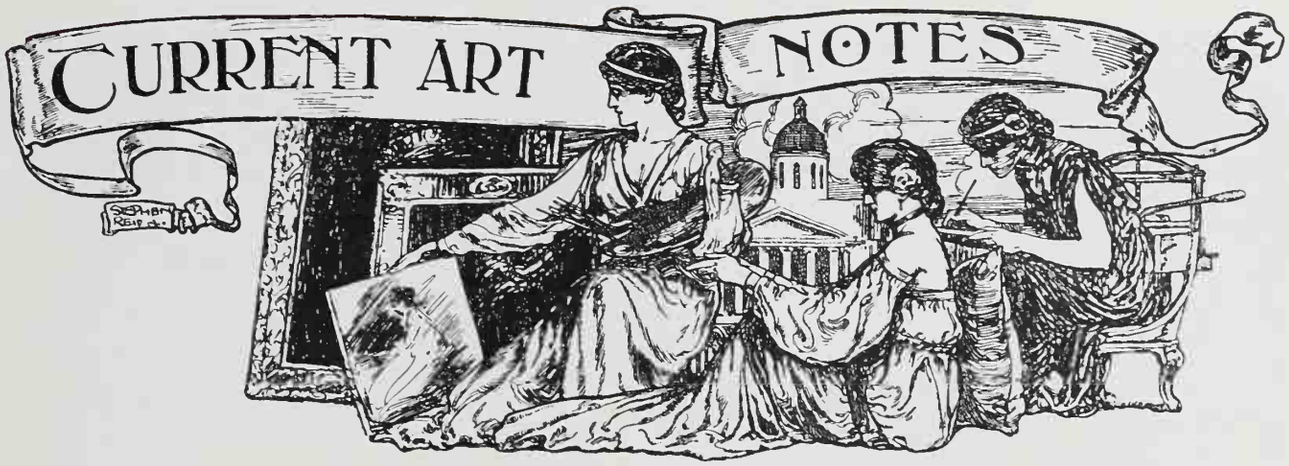

THE abduction of Leonardo's *Mona Lisa* from the Louvre has resulted in a loss to the world of art—let us hope only a temporary one—perhaps greater than would be inflicted by the disappearance of any other single picture. The work is not only a great masterpiece, but is a unique example, by a master whose pictures are so rare that the authentic examples from his brush may be numbered on one's fingers. Not taking into account Leonardo's drawings, which are fairly numerous, there are two works by him in England, five in France, and three in Italy. Even of these some are not universally accredited. The solitary example beyond suspicion in England is the large cartoon in chalk of *The Virgin and Child, with St. Anne and St. John*, which hangs in the deserted solitudes of the Diploma Gallery of the Royal Academy. The *Virgin of the Rocks* in the National Gallery is by many supposed to be a copy of the similar work in the Louvre, executed by Ambrogio da Predis under Leonardo's supervision. It is not, however, an exact replica, and the alterations, slight though they are, are nearly all improvements, which only Leonardo or a greater than him could have conceived. That Ambrogio da Predis painted on it is probable, but the great bulk of the work must be ascribed to the hand of the master. The mutilated ghost of *The Last Supper* at Milan, a cartoon of *The Adoration of the Magi* at Florence, and a panel of *St. Jerome*, executed in ground colour only, comprise all Leonardo's known paintings in Italy; the remainder of his pictures are—or rather before the theft of the *Mona Lisa* were—at the Louvre. Of these, the authenticity of *The Virgin and Child, with St. Anne and St. John*, a variant on the design in Burlington House, is beyond doubt; *The Virgin of the Rocks* comes in practically the same category; *The Annunciation*, a small sketch, is generally accepted as genuine; and the *St. John the Baptist*, though more doubtful, has a majority of connoisseurs in its favour. The missing *Mona Lisa*, the only picture portrait by him which has come down to us, had, however, a more perfect pedigree than any of the foregoing; its history can be traced since its inception. The lady was the third wife of Francesco del Giocondo, who, about the year 1500, commissioned the artist to paint her portrait. Leonardo lingered over the picture four years. Vasari writes that even then he left it unfinished, but the gossiping biographer makes this statement so often in connection with other works by the artist that one is not disposed to give credence to it. From Vasari, too, comes the story that while Leonardo was painting the portrait of *Mona Lisa* "he took the precaution of keeping someone constantly near her, to sing or play on instruments, or to jest or otherwise amuse her, to the end that she might continue cheerful, and so that her face might not exhibit the melancholy expression often imparted by painters to the likenesses they take." The result is seen in the haunting smile on the face of the subject which has been the theme of countless writers. Francis I. of France bought the picture for 4,000 gold crowns. In 1625 Louis XIII. nearly presented it to the Duke of Buckingham when the latter came to solicit the hand of the King's sister, Henrietta Maria, for Charles I., but was prevented by the remonstrances of those who considered that he would be parting with the finest picture in his kingdom. After hanging many years at Fontainebleau the picture was moved to the Louvre, where it remained until its recent disappearance. The picture is the most highly finished of Leonardo's works, and though extensively retouched, still retains enough of its pristine beauty to make it the most fascinating picture by him which remains to us—perhaps the most fascinating picture of all time.

Mona Lisa

THROUGH the magnanimity of Rosalind Countess of Carlisle, the munificence of the contributors to the National Art Collections Fund, and the ready response made by the Chancellor of the Exchequer to the appeal of the Trustees of the National Gallery, the nation has become possessed of the master work by Jan Gossaert of Mabuse—the famous Castle Howard *Adoration of the Kings*. The work has been secured for £40,000, an amount undoubtedly much below its present market value, yet one must hold a somewhat open opinion as to whether the picture is altogether a desirable acquisition. It was begotten of a decadent school and a dying tradition. It is a superb example of master craftsmanship, but it lacks that fire of inspiration and intensity of personal feeling without which no

"The Adoration of the Kings" By Mabuse

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picture, however technically perfect, can attain to the highest order of art. Its painter, Jan Gossaert—or Mabuse, as he is generally called—the cognomen being derived from the name of his birthplace, Mabeuge in Hainault—was almost the last of the Flemish primitives. He lived during the period when the tradition derived from the Van Eycks and their followers was waning before the influence of Italian art; and he himself was largely the means of introducing the ideals of the Southern schools into Flanders. *The Adoration of the Three Kings* was painted in 1500, before Mabuse, who went to Italy in 1508, in the suite of Philip the Bastard, had adopted his latter manner. One fancies that Mabuse must have been well acquainted with court ceremonies before he produced his work, for the whole conception is that of a regal reception, and in the attitude of the Kings, especially of the two who are waiting their turn to make their offerings, and the indifference of their attendants, one detects less of a spirit of reverent devotion to the Incarnate God than that of vassals paying formal homage to their feudatory superior. What the picture lacks in inspiration is almost atoned for by its wonderful technique. It is a triumph of imitative art, and in this respect must rank among the world's masterpieces.

Josef Israels

THE death of Josef Israels removes one of the most noteworthy figures in modern art. He was in his seventy-eighth year, an age when most workers, unless they are prelates or politicians, have lost their capacity for labour. But art is a preservatory against senescence; painters, though they live no longer than other men, keep a firmer grip of their faculties; and like Titian and Michael Angelo, who achieved some of their greatest triumphs after they had passed the allotted span of man, Israels retained his cunning of hand to the end. Some of the most recent productions of his brush, still almost wet from his easel, are included in Messrs. Tooth's winter exhibition. A pair entitled *The Wily Angler* and *Good Dog* show the painter in one of his less serious moods; broadly and succinctly painted, and impregnated with the feeling of open air, they reveal no falling off in technique from his earlier work, only an increased facility of execution and a more summary and direct method of expression. With these is a work conceived in what is perhaps a more characteristic vein, or rather on a theme which the artist had made peculiarly his own—the pathos of Dutch peasant life. The subject is *The Widow taking her last possession to the Market*, and represents a woman, with a baby in her arms, following a cow, led by her little boy. It is an unforced rendering of the drama of humble life, poignant in its suggestiveness. Another picture, dating a few months back, shows the death-bed of a peasant, carried out in an almost Rembrandtesque manner. Rembrandt was, indeed, Israels's great exemplar from the time he had shaken himself free from the thraldom of his early training under Jan Krusemen. He became a pupil of this artist about 1840, at the same time following Pienman's classes at the Academy, and painted diligently according to the orthodox tenets of the day, producing a series of Academical historical pictures and scenes of Italian peasant life, a course in which he was encouraged by the sight of a number of pictures by Ary Scheffer exhibited in Paris in 1845. He subsequenty studied under Picot, a former pupil of David, and Delaroche. His awakening to the beauty of contemporary peasant life in his own country was the indirect result of a serious illness which led him to make a prolonged stay at Zandvoort, a small fishing village near Haarlem. The first-fruits were shown in his picture, *By Mother's Grave*, a dramatic episode of fisher-life painted in 1856, but he still continued to produce historical and Biblical subjects. In 1862 he exhibited in London *The Cradle* and *The Shipwrecked Man*, which ensured his reputation in England, where subsequently he found the chief market for his work. In 1869 he moved to The Hague, and since then has been recognised as the leader of modern Dutch art. He gradually subordinated the conscious dramatic element in his pictures, relying for his effect on his power of suggestion, and attaining in the unforced simplicity of his work a lyrical grandeur of utterance which makes him the pictorial poet of peasant life in Holland. His influence on modern Dutch painting has been the means of re-establishing Holland as one of the great art centres of the world. He was perfectly equipped with all the armoury of art; a great colourist and draughtsman, a master of expression in atmosphere and tone, he possessed to a marked degree the quality of sentiment which elevates a painter's work into the region of great art. Though in latter years his subjects all centered about peasant life in Holland, his range of expression was a great one; he was equally at home in land and seascape as in the cottage interiors he was so fond of depicting. He could realise the joyousness of childhood and the sorrow of old age with equal truth, and when he so willed he could render the beauty of womanhood as few artists have been able to do. Two of his works, the large *Shipwrecked Fisherman*, recently presented by Mrs. Alexander Young, and *The Philosopher*, which was among the gifts of Mr. J. C. Drucker, are contained in the National Gallery collection.

"Lavinia Viscountess Althorp" After the picture by Sir Joshua Reynolds By E. Gulland

IN a little brochure compiled and issued by Mr. Harry C. Dickins (26, Regent Street, S.W.) an interesting account is given of the processes incidental to the engraving of a mezzotint plate and its subsequent printing. From the same publisher comes also a concrete example of the result of these processes in the form of a charming little mezzotint, printed in colour, by Miss E. Gulland. This work is from the *Portrait of Lavinia Viscountess Althorp*, in a lace bonnet and fur-bordered cloak, one of the best-known works by Sir Joshua Reynolds. The plate is a refined and sympathetic rendering of the original, free in technique, but handled with great delicacy. The artist has fully realised the differential treatment necessary to a plate intended for colour printing to one which is designed for reproduction in black and white, and the

THE ADORATION OF THE KINGS BY JAN GOSSAERT OF MABUSE PHOTO. BRAUN

result is a tonal harmony in which the tints, though set down with purity and precision, are exquisitely blended, the effect attained being tender and atmospheric.

English Glassware

THE glasses from which our forefathers drank prodigious quantities of claret, with more than an occasional draught of brandy to take the chill off, were made with much greater substance than the crystal of to-day. Perhaps the forms of the silver goblets which they replaced suggested their designs, or possibly their thick stems and general weightiness were inspired by the necessity of having articles which could be handled without undue risk of breakage by gentlemen who had enjoyed their half-dozen bottles. Some, indeed, were wrought with the specific idea of rough usage — toasting-glasses, as they are called, fashioned with short, thick, heavily weighted stems and substantial feet, so that their quondam owners might thump them on the table when they desired to attract the attention of their companions. One or two of these are included in a small but choice collection of seventeenth and eighteenth century glass now on view at Messrs. Law, Foulsham & Cole's (South Molton Street), a specially interesting specimen being the Jacobite one,

ON THE DUNES BY JOSEF ISRAELS
BY PERMISSION OF MESSRS. ARTHUR TOOTH AND SONS

with its thick foot and opaque white stem, its bowl decorated with the engraved emblem of a thistle surmounted by a crown, which has doubtless often been filled to the health of the "King over the water." Another glass, presumably hallowed by association with the Jacobite cause, is a goblet, with knopped stem, its bowl bearing an engraved heraldic rose, an emblem often used in connection with the Stuart cause. Less romantic, but equally interesting as a rarity, is a Norwich glass only 4 inches high, with its unusually short stem, and in the same category must be included an ogee-bowled glass with a beautiful ruby and opaque white spiral stem. A trumpet-bowled glass with a double-knopped air-twist stem will charm a collector less because of its exquisite proportions than that it is set on a dome foot, the combination being most unusual. Another rarity is a slender glass without an outside spiral twist; then there is a massive bell-shaped glass, with baluster stem and dome foot, having a delightful contour, which is of a most unusual type. Among other fine specimens are cordial, champagne, and sweetmeat glasses; the collection, as a whole, forming an interesting epitome of the English glass-workers' art of the seventeenth and eighteenth centuries.

Water-Colours and Pictures at the Graves Galleries

A NUMBER of additions were made to the exhibition of modern water-colours at the Graves Galleries (6, Pall Mall); these accorded in their feeling with the rest of the display, in which there was little evidence of the developments and vagaries of the more modern phases of art. Most of the examples shown were in harmony with the tenets of twenty or thirty years ago rather than those of to-day; thus the highly wrought nature studies of Mr. John Sowerby, in their elaboration of detail and close appreciation of the minuter forms of nature, showed a close affinity to pre-Raphaelite ideals; his best example being the *Primrose Woods*, where the contrast between russet leaves remaining on the ground from the autumn and the fresh greens of the early spring afforded scope for rich and sustained but wholly unforced colour. Mr. J. N. Tyndale contributed several old-world cottage exteriors, delicate and pleasant in their treatment; and among the other newcomers were Messrs. A. Lamplough and Baragwanath King. In an adjoining gallery were a number of oil paintings, a large proportion being from the brush of Mr. R. Caton Woodville. Mr. Woodville is undoubtedly one of the most able military artists of the day, and his knowledge of the costumes of the Napoleonic epoch—the period from which most of his themes are taken—is unique, so that one can depend with some certainty on the archæological correctness of his representations; but his execution—especially in his larger works—is too facile to be convincing, and his more ambitious compositions display a want of thought in their arrangement, and a lack of cohesion in their colour

THE YOUNG MOTHER BY JOSEF ISRAELS
BY PERMISSION OF MESSRS. ARTHUR TOOTH AND SONS

THE TOY BOAT BY JOSEF ISRAELS BY PERMISSION OF MESSRS. ARTHUR TOOTH AND SONS

schemes, which rob them of much of their attractiveness. His best works here were undoubtedly his cabinet panels, generally containing a single prominent figure, which were elaborated with great care and with more feeling for atmosphere than his larger canvases. Some breezy transcripts of mountain and moor, characterised by good colour, were by Mr. Douglas Adams, who, though he does not show much versatility either in his choice of subjects or his treatment of them, has certainly gained in breadth and power. A characteristic example of Thomas Francis Wainwright painted about seventy years ago—a simple scene of a few sheep grazing on a grass-covered sand-slope—showed that the art of the mid-Victorian period, if not so consciously individual as that of the present time, often attained a feeling for repose and a quiet security of style which are lacking in much of our modern work.

"Designs for Theatrical Scenery" By Edward Gordon Craig

AN exhibition of topical interest was that of the designs and models for "Macbeth" and other plays by Mr. Edward Gordon Craig, held at the Leicester Galleries (Leicester Square). As was suggested in the foreword to the catalogue, it was necessary to remember that the drawings "were made for the theatre"; they therefore could not be regarded as complete entities, but only as suggestions for effects, which, to be revealed in their full significance, must be carried out on a greatly augmented scale. Despite this handicap, the drawings themselves were in many instances wholly delightful. Their most salient characteristic was their suggestiveness; often by the most simple means the artist had conveyed a sense of vastness and immensity which it would be difficult to match in modern art. With regard to the appropriateness of the designs for stage setting, while many were clearly within the capabilities of the modern theatre, there were others evolved on such a colossal scale that one can only hope they may be realised in the theatre of the future.

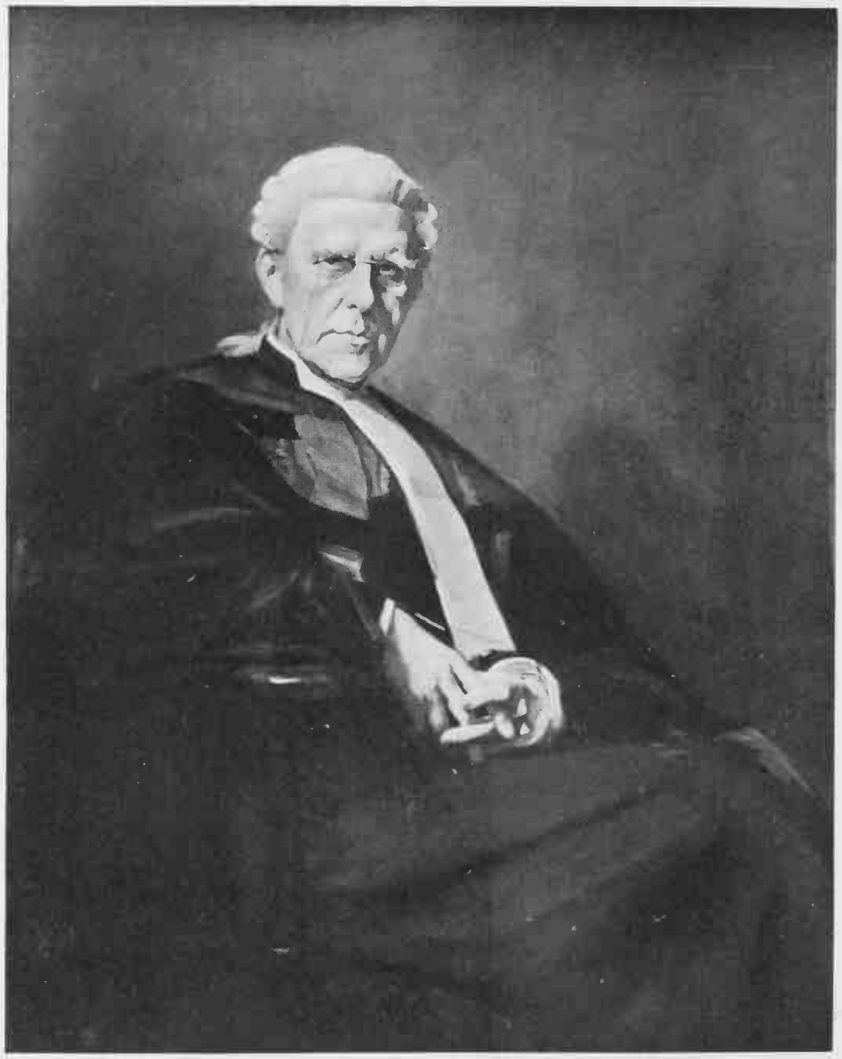
Exhibition of Arts and Handicrafts

AN exhibition of arts and handicrafts will be held by "The Englishwoman" at the Maddox Street Galleries (23A, Maddox Street) from Wednesday, November 1st, to Tuesday, November 14th. Among the patrons of the exhibition are Lady Frances Balfour; Muriel, Countess De La Warr; Lady Brassey, and Lady Cowdray. It will be held with the object of showing what women are doing in the region of applied art, and will include specimens of colour-printing, book illustrations and bindings, lithography, etching, hand-weaving, jewellery, leather-work, pottery, wood-carving, stained and enamelled glass, bas-reliefs, embroidery, lace, etc. In addition to modern work there will be a valuable loan collection of antique objects of a similar character.

The Royal Scottish Academy

THIS year the Scottish Academy have moved to new and larger quarters, and, in consonance with this step, they have brought together an exhibition which is distinctly memorable.

The loan department includes many things by men whose works are seldom to be seen north of the Tweed. There are examples of Albert Besnard and Camille Pissarro; there is a fine canvas by Josef Israels, *A Son of God's People;* and there are two beautiful pictures by Matthew Maris—*Montmartre*, which attracts by its rich tone, and *Enfante Couchée*, which charms by virtue of the real sense of childhood which it embodies. There are, moreover, several etchings by Legros and Seymour Haden; and also three by the great Swedish etcher, Anders Zorn, one which is particularly vigorous being his portrait of Ernest Renan. Yet another loan etching of note is *La Sphère*, by M. Rodin; while one must not fail, ere leaving the section of borrowed treasures, to mention *Les Danseuses* by Degas, an artist who has hitherto won scant recognition in academic circles, but who, it is pleasing to note, was lately enrolled among the honorary associates of the Scottish Academy.



PORTRAIT OF THE HON. LORD GUTHRIE BY FIDDES WATT, A.R.S.A.

As regards the native works, a great number of these are most excellent, yet too many of them betray a serious limitation, this being a slight lack of idealization and dignity. This stricture is buttressed by Mr. Patrick Adams's *Interior*, clever and even brilliant though some of its passages are; while it is instanced by landscapes shown by Mr. Sargent, Mr. Wilson Steer, and Mr. Mark Fisher. One sees the same fault in Mr. Stuart Park's *Roses*, and likewise in Mr. Charles Mackie's *Bridge of Sighs;* and this picture reflects failure in another particular, for the artist has essayed the problem of painting chiefly in blacks and greys, and he has fallen into the time-honoured trap of making the former too prominent, and thus lessening the value of the other parts of his canvas.

Passing to consider the portraits exhibited, it behoves in the first place to mention one by Sir James Guthrie, *Lady Helen Monro Ferguson*, in which a brown dress, a pink scarf, and a black hat are wrought into exquisite harmony. Less beautiful in workmanship, yet far more full of character, is a likeness by Mr. Will Rothenstein; and there is character, again, in a picture of *Lord Guthrie*, by Mr. Fiddes Watt, who is widely considered the most promising of the younger portrait-painters in Scotland. Other artists who exhibit remarkable portraits are Mr. Augustus John, Mr. F. C. B. Cadell, and Miss Meg Wright; while Mr. E. A. Walton's likeness of *Miss Nan Paterson*—albeit the figure is flat, and is deficient in suggestions of solidity—is an engaging piece of colour-harmony, made up chiefly of dark grey and faint yellow. Mr. Lavery shows two portraits, the one of his wife and the other entitled *The Green Coat*, and both are drawn with rare fluency, while the former is notable for the vivacity in the eyes. A kindred merit is seen in Mr. William Macdonald's portrait of himself, while animation and vivacity, it is almost needless to say, are salient in a huge portrait group which Mr. Sargent exhibits.

In the water-colour room the outstanding picture is *Huntsman and Hounds*, by Mr. Joseph Crawhall; while a good second thereto is formed by Mr. Edwin Alexander's *March Morning*, a landscape which seems really to express the mystery of nature. The section of monochrome is larger than ever heretofore at the R.S.A., and also shows a distinct advance in quality.

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Mr. Pennell's etching, *The Big Tree: Cheyne Walk*, contains a genuine feeling of sunlight, while a drawing by Mr. W. W. Peploe shows fine decorative skill. Mr. Frank Short's etching, *The Street: Whitstable*, though wrought with only a few lines, and though showing a deal of virgin paper, has a superb sense of breadth and space; while the etchings Mr. Brangwyn shows, though lacking in sweetness of tone, are of course full of verve, and in one of them a seething crowd is indicated with fine success.

Alike as regards foreign and native work, the department of sculpture is intensely interesting, and is well worthy of the beautiful new hall in which it is placed. There are good examples of Rodin and Nicolini, yet, for sheer vitality, even these must yield the palm to M. Landowski, whose two bronze heads compete with nature rather than with other sculpture. M. Bourdelle's *Tête Beethoven* successfully gives a plastic form to much of the pathos in the composer's life-story; and M. Sandoz's marble *Faune Riant*, as a rendering of that subtle beauty which often lurks in the grotesque and the horrible, is worthy to stand beside anything by Beardsley or Altdorfer. Another masterpiece in stone is M. Vallette's *Lévrier Russe*, a work full of exquisite grace and replete with sinuous lines; while yet another is M. Bartholomé's *Jeune Fille se Coiffant*, to which the softness of flesh has been transmuted with singular skill. Among Scottish sculptors who exhibit, the dominating one is unquestionably Mr. Pittendrigh MacGillivray, who is represented by *Cleopatra*, a bust, and *Die Lorelei*, a nude female figure. The former charms by reason of its simplicity and dignity, while the latter owes its beauty, chiefly, to the rhythmic flow of its lines. These recall, if they do not actually rival, the finest drawings of Ingres, and in them lies a melody which is like a passage by Mozart or Schubert. Mr. MacGillivray has been engaged for some time past on a colossal monument to Gladstone, ultimately to be set up in a public square in Edinburgh, while he has also lately been commissioned to do a statue of Byron for Aberdeen. It will be interesting to see if these works prove as good as those which he exhibits at this year's Academy, and indeed there is no cause to fear that the results will be other than excellent.

DIE LORELEI BY PITTENDRIGH MACGILLIVRAY, R.S.A.

Art at the Glasgow Exhibition

TEN years ago—when the Glasgow citizens held their last International Exhibition — it chanced that the Corporation Art Gallery, having lately been much augmented, had just moved to its present spacious buildings at Kelvinbridge; and accordingly, in celebration of this event, the city's permanent artistic treasures were made a part of the temporary exhibition, and were shown there along with a number of loan pictures. This year Glasgow has no such event to celebrate, and the Exhibition Committee have perforce been virtually dependent on borrowing from private collections; while, at the same time, the works brought together are not cosmical as on the last occasion, but are all by Scottish artists. Thus the assemblage compares unfavourably with that of 1901, yet, representing as it does over a

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hundred years of painting in Scotland, it certainly repays several visits.

No definite scheme has been observed in covering the walls, and the men of the eighteenth, nineteenth, and twentieth centuries are displayed in company; yet it is advisable, in giving here some account of the collection, to separate the works of bygone artists from those of contemporaries. To begin with the former, among the landscapes there are good specimens of Mouncey and Cecil Lawson, while other outstanding pictures are a fine Nasmyth, *Inver Ferry: Loch Tay;* a tiny and delicate thing by Manson, *Near St. Lo: Normandy;* and a Highland scene by McCulloch, which is remarkable for the poetry which belongs to the blue, illusive distance. In the department of genre there are numerous superb Orchardsons, while there are also several early M'Taggarts — canvases of great interest as showing the almost pre-Raphaelite technique which the great impressionist utilised at the outset; and likewise there is a splendid Wilkie, *The Village Festival*—a picture which reflects conquest in a direction not usually associated with this artist, for, besides being full of that dry Scottish humour which is characteristic of him, its tonality is singularly happy.

The section of portraiture is excellent. There are vigorous drawings and etchings by Andrew Geddes, and some charming pastel studies by Allan Ramsay, most of them strongly marked with the influence of Nattier and other Frenchmen of the Louis XIV. period. There are typical examples of Watson Gordon, G. P. Chalmers, and George Watson; while, coming to more modern times, a likeness commanding particular attention is one of a young lady by Bessie McNicol. Its background is of soft grey, the sitter has reddish hair, and wears a dark jacket and a hat trimmed with faint mauve; and all these items are rendered in a broad yet not too elliptical fashion, the result being at once a beautiful and living portrait. In this line of action, however, the strength of the collection lies in its Raeburns; and though it is superfluous, perhaps, to praise the greatest of Scottish portrait-painters, it is difficult, after seeing the host of his pictures here on view, to avoid dwelling briefly on so much consummate skill. Look at his *Robert Adam*, with its perfect ease and apparent unconsciousness on the part of the subject; or again at his *Jane Nisbet*, with its exquisite modelling, its fresh and piquant colouring, and its melodious harmony. Look at his *Mrs. Law*, in which he has indicated the very texture of a soft white dress; or yet again at his *Mrs. Crawford*, wherein he has painted a lace shawl so as really to appear diaphanous. Or to take an even better example of his genius, look at his imposing *Captain Burrell*. Here, even though the sitter is clad in a brilliant red coat, the spectator's gaze is drawn straight to the forehead and eyes, those indexes of character; yet it is only after studying the picture carefully that one realizes that any craft has gone to its making, for indications of the means used to bring about the end are entirely concealed. All these canvases stand nearly unrivalled for purity of tone, and as regards quality, a mere square inch of any one of them has intrinsic beauty, for, apart from its luminosity, it has a surface like polished ivory.

Turning to works by contemporaries, a nameless portrait of a lady by Mr. Lavery is praiseworthy for the great degree to which it expresses refinement; while Mr. Henry's likeness of the Marchioness of Tullibardine, though inclining to the strident in colour, evinces skill in embodying character. Both of these twain are surpassed withal by two portraits from the brush of Sir James Guthrie, who is further represented by a high-toned pastel, *In Summer Time*, and by an early landscape called *Pastoral*, which exhales with certainty the quiet charm of rural life. Other memorable landscapes on view are four by Mr. Lawton Wingate, all of which express a distinctly individual vision, and possess, moreover, the engaging trait of harmonious colouring. In these, as in all his productions, Mr. Wingate shows a remarkably delicate and sensitive style; yet in this particular he is almost transcended by a far younger man who resembles him in divers respects, Mr. Eugene Dekkert. Two landscapes which the latter exhibits—both of them gentle symphonies in grey and green—are replete with those subtile vibrations of tone found in most painting of the highest order; and they are indeed among the best things in the whole collection, and denote their artist as more than promising.

Considerations of space make it impossible to speak adequately of the monochromes, yet certain among them should at least be mentioned. A pair of etchings by Miss Katherine Cameron have a daintiness which quite recalls Jacquemart, while Mr. R. T. Rose's two illustrations to the book of Job, though betraying inefficient draughtsmanship, are ably imbued with an atmosphere of mystery and weird strangeness. Some pencil studies by Mr. S. J. Peploe reflect those qualities of fire and vigour which invariably pervade his finished works; and Mr. James Paterson's *Margaret*, a crayon drawing of a young girl's head, is charming on account of the beautiful modelling of the face. Mr. William Allan, who would seem to be frankly a disciple of Mr. Charles Shannon, exhibits a graceful silverpoint which demonstrates sound understanding of the arts of omission and reticence; and there is ability in some of the etchings of Mr. Francis Dodd, a noteworthy sample of his skill being a portrait of a man who holds a violin, and who—it requires no great stretch of imagination to believe—is just about to draw his bow across the strings.

To speak in conclusion of the sculpture, it comprehends a number of good things by Mr. H. S. Gamley—a young Scotsman who has made great progress during recent years; while an item of rare promise is Mr. Hubert Paton's plaster relief, *Sleep*, a work which has a distinct fragrance of that idealization which permeates the sculpture of ancient Greece.

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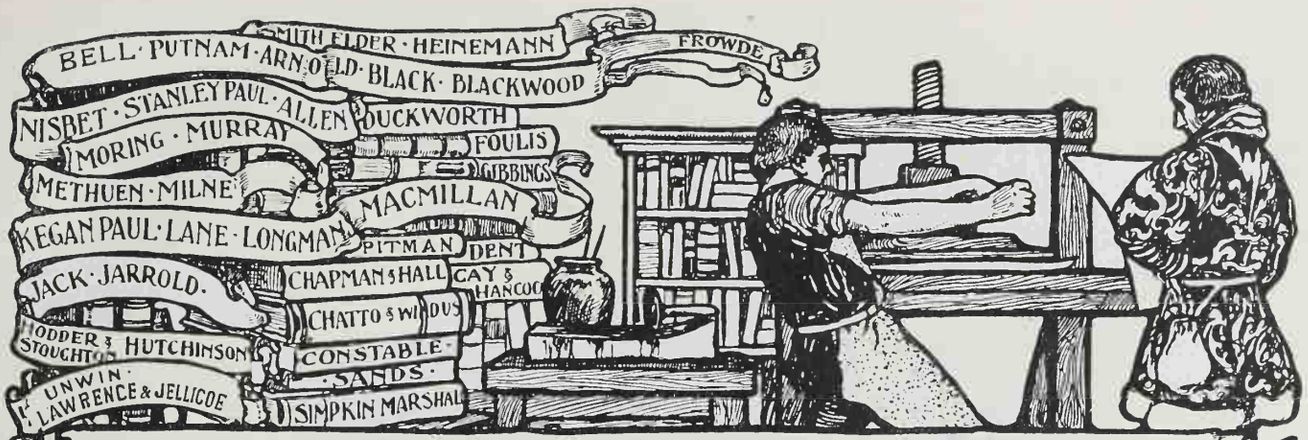
SIR WILLIAM BUTTS, M.D.

A.D. 1543.

The National Portrait Gallery copy of this picture is labelled "School of Holbein."



THE rape of Leonardo's *Mona Lisa* has deprived the Louvre of one of its greatest treasures; yet, setting aside the priceless sculpture, the gems, and other objects of art, which are housed in the former palace of the French kings, and taking only the pictures into account, one would hesitate to allot to this work the pride of place which has been popularly accorded it. There are masterpieces still left in the Louvre possessed of special excellencies which, from an artistic standpoint, render them no less precious than the missing picture. One need scarcely go to Paris to reassure one's self on this point, when colour reproductions of the high quality as those illustrating the recently published volume on *The Louvre* by Messrs. Paul G. Konody and Maurice W. Brockwell are to be obtained in England. These are good enough to recall the originals vividly to one's recollection—good enough, even, in an imperfect fashion to serve as some sort of substitute for them. The plate of the missing *Mona Lisa* is an instance in point; if the original be lost to posterity for ever, this reproduction, though it fails to record the full glory of Leonardo's masterpiece, will at least convey enough of its haunting melody of colour and wondrous fascination to show the coming generation that their fathers were not unduly lavish in their eulogies of the picture. There are twenty-nine other plates in the volume, a goodly company whose selection and manner of reproduction generally bear high testimony to the discrimination and taste of the general editor of the work, Mr. T. Leman Hare. The subjects chosen are practically all master-works by master-painters, and, having regard to the necessity of representing each of the important schools, and not devoting an undue proportion to the pictures of any particular artist, the selection could hardly be bettered. It is not always, however, that the finest pictures reproduce the best. The plate of Titian's *Entombment* conveys the effect of the original but inadequately, and the translation of Chardin's *Grace before Meat* is deficient in quality and depth. On the other hand, the works of the primitives nearly all come out excellently, and the reproductions of *La Source* by Ingres, *The Lace Maker* by Jan Vermeer van Delft, *The Portrait of a Lady* by Hans Memlinc, and others too numerous to specify, reach an exceptionally high standard.

"The Louvre" By Paul G. Konody and Maurice Brockwell. Edited by T. Leman Hare (T. C. & E. C. Jack. £1 1s. net)

Though the illustrations to the volume have been first mentioned, the letterpress will undoubtedly make the more powerful appeal to the serious student. The collection at the Louvre is so large, so varied in its interests, and, it must be added, so mixed in quality, that the task of intelligently appreciating it is beyond the powers of an ordinary visitor, helped only by the official guide. The latter, like most publications of its kind, often lends the weight of its authority to attributions disproved by modern scientific criticism; it, moreover, fails to discriminate between the autographic works of masters and studio productions wrought largely by their pupils. Messrs. Konody and Brockwell's treatment of these questions shows both a comprehensive knowledge of the latest results of critical research, and sound and independent judgment on the part of the writers themselves. Their book is undoubtedly the most trustworthy appraisement of the pictorial contents of the Louvre which has appeared; while the introductory remarks to the various schools represented and the individual characteristics of their masters make it an admirable guide to the study of European painting. The collection at the Louvre is indeed the most comprehensive of any of the great national galleries, with the possible exception of our own, and that it surpasses in its almost prodigal abundance of examples by certain of the greater masters. The bulk of the treasures were gathered together by the French monarchs, who, from the time of François I., were prolific and often highly discriminating collectors. To the last-named king the Louvre owes its possession of five of the ten existing pictures which, with more or less certainty, are ascribed to the hand of Leonardo da Vinci; he also dowered it with a fine Andrea del Sarto, several large reputed Raphaels, and a number of examples of the Italian and Flemish schools. Marie de Médicis, the Queen of Henry IV., was the patron of Rubens, and it is largely owing to her purchases that the

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Louvre now houses a more varied and comprehensive selection of this master's works than can be seen anywhere else under a single roof. The dispersal of the collection of Charles I. by the Commonwealth led to the addition of some of the world's greatest masterpieces to the French royal collection. From this source came Van Dyck's magnificent equestrian portrait of the ill-fated monarch with the Marquess of Hamilton in attendance; Titian's *Entombment*, purchased for the ridiculously small sum of £128; Giorgione's *Pastoral Symphony*; and Raphael's portrait of *Baldassare Castiglione*. Louis XIV. made large but not judicious additions to the royal collection; and Louis XV., though he shamefully neglected it, added three hundred pictures. Many of its most important examples of the Dutch school were acquired by Louis XV. Napoleon plundered the Continental galleries for its benefit, and though the bulk of the works so acquired had to be returned, numerous fine examples of the primitive Italian schools were left, their rightful possessors not thinking them worth the expense of moving. Since then the gallery has been largely enriched by private donations and bequests and purchases made from the public funds, until now it contains an adequate, and in many instances a magnificent, representation of all the chief Continental schools, though not of the English. The British section at the Louvre is weaker—infinitely weaker—than even the French section at the National Gallery. As Messrs. Konody and Brockwell justly point out, of the meagre two-score or so of pictures ascribed to British masters, scarcely half a dozen justify the appellations they bear. It is a curious anomaly that two close neighbours, whose arts have acted and re-acted on each other, and whose destinies have been linked together through a long course of centuries, should each have such a poor representation of the other's work. One wonders if by a judicious exchange of some of each gallery's superfluities a rectification might not be made. We could part with a representative Turner or two, and probably single examples of Reynolds, Gainsborough, and Constable, without unduly missing them, and the French, from their over-abundant representation of some of their masters, could afford to offer us at least their equivalent.

HOLBEIN'S "ERASMUS" FROM THE PICTURE IN THE LOUVRE
(FROM "TRAINING OF THE MEMORY IN ART"
BY L. DE BOISBAUDRAN MACMILLAN AND CO.)

MR. T. WERNER LAURIE has initiated a new series of handbooks on "House Decoration" with a volume on *Ceilings and their Decorations* from the pen of Mr. Guy Cadogan Rothery. The quality of this work argues well for the success of the series. The author has produced a well-written, instructive and interesting monograph, which, without going too deeply into the subject, gives an adequate account of its artistic and archæological aspects. He traces the development of the ceiling from the period of primitive men, through the glories of the Gothic and Renaissance epochs up to the present day, when, it must be confessed, the blank ugliness which characterised the ceilings of the last half of the nineteenth century is still unduly prevalent. To a certain degree this is excusable. The opaque, smoke-laden atmosphere of our great urban centres makes the interior lighting of our modern buildings a problem of greater difficulty than was presented to the architects who flourished before the age of machinery. Our present-day men too often solve it by employing ceilings as light reflectors, covering their surface with whitewash and discarding all but a minimum of ornamentation in order not to interfere with their utility for this purpose. The abatement of the smoke nuisance and the substitution of electricity for gas is, however, largely obviating the necessity of these plain white surfaces, which, while they reflect light, are easily renovated, and do not offer any interspaces for the lodgment of dust and grime, are yet unsightly in their bareness, and harmonize

"Ceilings and their Decorations" By Guy Cadogan Rothery "House Decoration Series" (T. W. Werner Laurie. 6s. net)

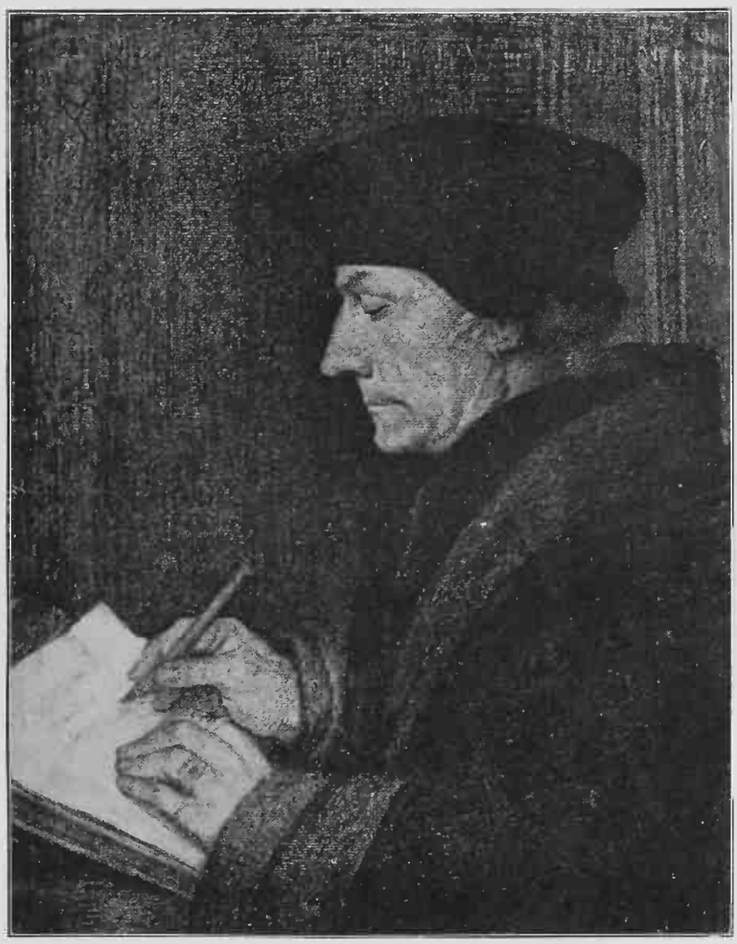
with few schemes of interior decoration. The revival of modern taste promises to remedy this state of affairs, and in the near future we may hope to see ceilings beautified by the combined labours of architect, sculptor, and painter, as in the examples illustrated and described in Mr. Rothery's admirable handbook.

THE general principles of art-teaching are touched upon in Sir William Richmond's able lec-

"Universities and Art Teaching." By Sir W. B. Richmond (Henry Froude. 1s.)

"Training of the Memory in Art" By Lecoq de Boisbaudran, translated by L. D. Luard (Macmillan & Co., Ltd. 6s. net)

ture, delivered at Armstrong College, Newcastle-upon-Tyne, and now published in pamphlet form; while Mr. L. D. Luard's translation of the *Training of the Memory in Art*, by the late M. Lecoq de Boisbaudran, is more concerned with the actual details of the master's work; nevertheless, there are interesting points of agreement and conflict in the ideas enunciated in the two books. Sir William is not so much concerned in preserving the individuality of the student as in educating and cultivating his perception of true beauty, while M. Lecoq was so anxious to keep the artist's individual feeling pure and unspoiled, that he would never show his pupils specimens of his own work lest they should be unduly influenced by it. Much can be urged in favour of both views, for though the ways diverge, they are but varying routes to the same goal, the attainment by the artist of the most full and perfect expression in the medium through which he exercises his gifts. Sir William's remarks on the unity of the arts, on their general relations to science, and the necessary combination of beauty with utility, are ones with which every art worker will coincide. Nor is anyone likely to disagree with his dictum that no student should make designs to be executed in particular materials unless he has practical acquaintance in the working of those materials, and so realises their limitations and possibilities.



MEMORY DRAWING FROM HOLBEIN'S "ERASMUS" BY A. LEGROS
(FROM "TRAINING OF THE MEMORY IN ART" BY L. DE BOISBAUDRAN MACMILLAN AND CO.)

Mr. Luard's translation is in reality not of one work by M. de Boisbaudran, but of three separate ones, viz. the *Training of the Memory in Art*, *A Survey of Art Teaching*, and *Letters to a Young Professor*, the last-named being a summary of the author's own method of teaching drawing and painting. M. de Boisbaudran commenced his career as a teacher three-quarters of a century ago, and many of his ideas have already been generally adopted; yet a clear comprehension of his methods will be of great advantage to both masters and scholars. His system of memory training is one which should be utilized in the teaching of every student—not of art only, but for all vocations where it is useful for the workers to retain an accurate recollection of the persons, scenes, or objects they encounter. By help of the training most extraordinary results were attained by M. de Boisbaudran's pupils, among whom were numbered such distinguished and individual artists as Cazin, Fantin-Latour, Legros, Lhermitte, Rodin, and others, whose careers are a striking proof of the efficacy of his methods. The most salient quality of these was their thoroughness. It was the aim of M. de Boisbaudran to give his pupils a perfect command over their hands, eyes, and memories, so that they should enter the arena of art perfectly equipped to give expression to their own individuality; and his system may be as advisedly followed by the students of to-day as by his own pupils. The translation is prefaced by an introduction by Professor Selwyn Image, but this, though written in admirable taste, is hardly necessary, for the utility of Mr. Luard's work must be apparent to everyone who glances through its pages.

"The Renaissance of the Nineties." By W. G. Blaikie Murdoch. (Alexander Moring, Ltd. 2s. 6d. net)

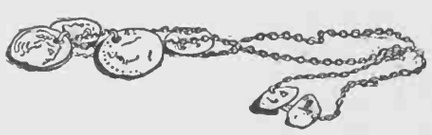
MR. W. G. BLAIKIE MURDOCH possesses the gift, rare among critics, of so investing himself with the spirit of those of whom he writes that their voices seem to

speak to us through his pen. In *The Renaissance of the Nineties* this quality reveals itself in every phrase. The little volume in feeling and treatment is an aftermath of the movement—a movement which was in the direction of recording emotion rather than incident, of picturing contemporary life rather than that of past epochs—yet picturing with a feeling for the exquisite in form and expression that seemed to belong to a more leisured and less robust age. Not everyone whose work with pen and pencil achieved distinction during the nineties belonged to the movement; it remained apart from the main stream of art and literature, though influenced by it and greatly influencing it, and moving much in the same direction. The guiding spirits of it were the coterie who contributed to *The Yellow Book*, *The Savoy*, *The Dome*, and *The Pageant*, a select company, numbering among them many original minds. All possessed talent, some genius of a high order; and one, at least—Aubrey Beardsley—has left his impress permanently on the world's art; one hardly likes to say on English art, for he, like the others, had no special feeling for nationality. Few of the little coterie were possessed of robust physical strength; this lack revealed itself in their work, conceived on a small scale, exquisite in its way, but morbid and pessimistic in its tendencies. Such as it was, it formed the swan-song of the Victorian era, a requiem of the high hopes and aspirations with which it had opened, many of which had failed to fructify, while the fruit of others had been as apples of Sodom, beautiful to behold, but bitter to the taste. Mr. Blaikie Murdoch's little volume is an interesting record of the movement, clothed in beautiful diction and worth reading, both as a fine example of modern English prose and a sound piece of appreciative criticism.

"Nietzsche and Art"
By Anthony M. Ludovici
(Constable & Co. 4s. 6d. net)

THE application of a universal system of philosophy to art would seem to be an almost impossible feat, so few—so very few—of the principles underlying art being of general application, and so greatly are they modified by the influence of time and place, of temperament and experience. Mr. Anthony M. Ludovici has, however, made the endeavour—not, indeed, by evolving a philosophy of his own, but by giving us a summary of Nietzsche's general doctrines on art, and applying their leading principles to the works of several of the principal schools, more especially to that of ancient Egypt. It is hardly necessary to say that Mr. Ludovici has performed his task with conspicuous ability. He is deeply imbued with the spirit of Nietzsche's philosophy, and is as capable as anyone to expound it to English readers. It is the philosophy itself that one would question—a philosophy whose leading idea is the subordination of the great mass of mankind to a few superior individuals. The latter are "Higher Men," above all orthodox codes of morality and law—the ruling caste whom the common herd should follow with blind and implicit obedience. The *Higher Men* are alone qualified to produce great art—Ruler Art as Nietzsche terms it. "Ruler Art . . . can be the flower and product only of an aristocratic society, which in its traditions and active life has observed, and continues to observe, the three aristocratic principles—culture, selection, and simplicity;" its mission is not to reproduce nature, but to interpret it, to evolve order and simplicity out of natural chaos, and to create beauty by the embellishment and transfiguration of the objects depicted. "Democratic art," on the other hand, "is slavishly dependent upon environment for its existence, and on that account either beneath reality (Incompetence), on a level with reality (Realism), or fantastically different from reality (Romanticism). The former art is exemplified in the productions of ancient Egypt, the latter in those of England of to-day." "Ruler Art, or the Art of inner riches" may be identified with the function of giving; it is dependent upon four conditions "which are quite inseparable from an aristocratic society," viz., "(1) long tradition under the sway of noble and inviolable values, resulting in an accumulation of will power and a superabundance of good spirits; (2) leisure which allows of meditation; (3) the disbelief in freedom for freedom's sake, without a purpose or without an aim; and (4) an order of rank according to which each is given a place in keeping with his value, and authority and reverence are upheld."

Unfortunately Mr. Ludovici makes no attempt to prove the truth of Neitzsche's system of philosophy from the experiences of history. As far as they can be cited, they would seem to show that art, so far from being the product of "long tradition" and "leisure," originates only after periods of unrest and tumult when men's thoughts are in a state of flux ready to flow out of the old moulds and assume forms which are new and strange. Greek and Italian art were begotten amidst the strife of perpetually warring democracies, and both died out with the last expiring embers of freedom. Dutch and English art came into being after the stress of long continued wars. Neitzsche's philosophy, if logically put into practice, would result in the repetition of the age of Louis XIV. rather than that of "Pericles." Nevertheless, Mr. Ludovici's work is a most valuable one, if only to convey to English readers an idea of one of the most powerful influences in the moulding of modern Germany.



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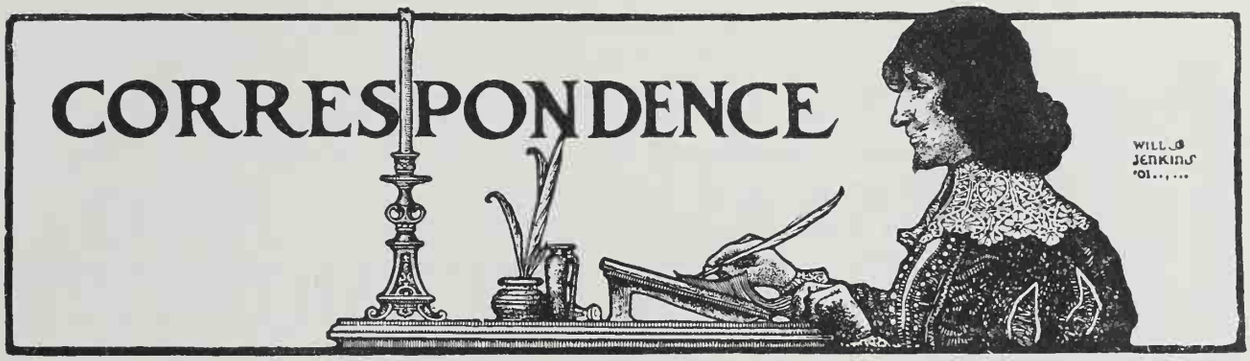
ONE OF A SET OF FOUR "MOVING ACCIDENTS BY FLOOD AND FIELD"



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

"Seringapatam." — A4,457 (Woking).—The value of the three plates of the *Conquest of Seringapatam*, if printed in colours, is about £5. If the print is only hand coloured, the value is £2.

Books.—A4,492 (Rawtenstall).—Neither the book on *Cattle* nor the other work you describe is of any interest to a collector.

"Fox Hunting."—A4,493 (Ambleside).—Your set of four coloured *Sporting Prints*, after J. F. Herring, senr., is worth £5 or £6, not including the value of the frames.

Books.—A4,499 (Taunton).—(1) The first book you mention is generally known as *Eikon Bazi ike*. It was very popular at the time, and there were sixty different issues between 1648 and 1649. Unless the binding is very fine, the value of your copy is not more than £1. The value of Butler's *Hudibras* depends on the date. If imperfect, it is probably worth only a few shillings.

Token.—A4,505 (Herne Hill).—We fear we cannot say the value of the token without seeing it. We should advise you to send it to us for expert opinion, as it is probably of value.

Old Jug.—A4,522 (Bedford).—From the description we should say that the jug is a specimen of the stoneware generally, but incorrectly, called *Gres de Flandres* (and in Germany *Steingut*), made at Greuzhausen, near Coblenz. The date makes it an interesting piece, though by no means rare. As it is broken, the value has much depreciated, but we should say it is worth about 35s.

Books.—A4,524 (Brigg).—The date of your edition of *Æsop's Fables* is 1668, not 1568. The value would be from 30s. to £2, according to binding. The value of the *Homer*, dated 1669, is £1 or so.

Chelsea Dishes.—A4,528 ("Jay," Belfast).—(1) The Chelsea leaf-shaped dishes shown in the photograph should be worth about six guineas the pair. (2) From the photograph we should say the Davenport plates are perhaps 50 or 60 years old. Davenport china is not very greatly sought after by collectors now, but it is rising in estimation. The plates are worth about a guinea each, but if you possess a complete service with stands and dishes, the pieces may average rather more than a guinea apiece. (3) We can hardly tell whether the plate is Leeds or not without seeing it. Presuming it is, it should be worth about 25s.

Baxter Prints.—A4,529 (Gunthorpe).—(1) *So Nice* on mount is worth about £1, without mount 10s. (2) *Rev. John Williams*. We cannot tell you the value without further particulars. There are as many as eight varieties of portraits and three prints, by Baxter, showing incidents in his missionary career. (3) *Rev. Robert Moffat*. There are three distinct varieties of this print, and the values range from £1 to £2.

Marine Painter.—A4,534 (Stowmarket).—John Thomas Serres was the son of Dominique Serres, marine painter to George III., and was born in 1759. He was a drawing master at the Naval School at Chelsea, and later in life published a handbook for marine painters. A number of prints of his works have been reproduced. He died in 1825.

Silver Spoons.—A4,537 (Neath).—We cannot say what your spoons would realize without further particulars. Their value would depend upon whether they were in complete sets or only odd ones, and also on the marks. You do not say if they are table spoons or tea spoons.

Ashburton's History.—A4,541 (Darlington).—*Ashburton's History of England to* 1793, which you describe, has practically no commercial value whatever.

"Secret History of the Court of Europe."—A4,546 (Deal).—A copy of this work, if of the original issue, may realize £2 or £3. There is a reprint published at 6d., and it is more than probable the book you possess is this, which, of course, is of no value.

Pictures on Glass.—A4,547 (Wandsworth).—The two glass pictures, being Scriptural subjects, would not realize more than 5s. to 7s. 6d. each. There is only a demand for glass pictures of fancy subjects, some of which are worth £5 or more.

Hogarth Prints.—A4,549 (Rugby).—Though many of these prints were at one time of considerable value, the demand is now so limited that only the finest impressions are of any value from the collector's point of view. Your set of six, if ordinary impressions, is not worth more than 10s. or 15s.; such sets frequently sell for about £1 framed. The other set is of similar value.

Farthing.—A4,572 ("R.S.," Lewisham).—We should say the date of your farthing is 1834, of the reign of William IV. It would be of no value.

Tumbler and Saucer.—A4,573 (Napier, N.Z.).—(1) From the photograph, the tumbler appears to be German work of the eighteenth century, and although not a common specimen, it is not of much value, perhaps only a few shillings. (2) The tracing of marks on the saucer is not very clear, but is sufficient to show that the characters read "Tai-Tsing-Kea-King-Nien-Tchi," showing the saucer to be of the period 1796-1821. This date is rather too late for its productions to be much esteemed by collectors. An odd saucer is not very saleable, but if the finish is very fine, as described, it may be worth about £1.

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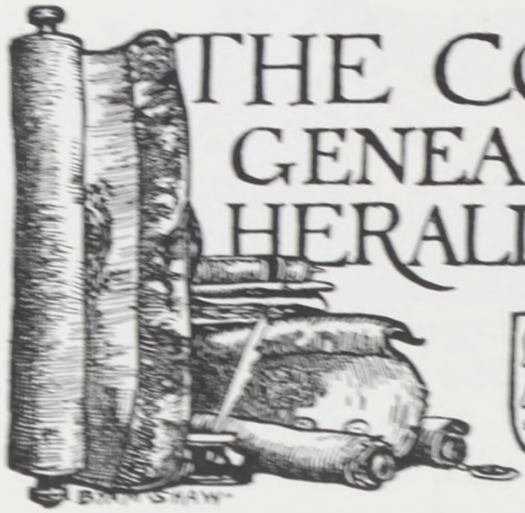

THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

SPECIAL NOTICE

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[The idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers, by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

QUEEN ELIZABETH

Pictures

Winterhalter and the Crinoline

By Dion Clayton Calthrop

FRANZ XAVAR WINTERHALTER was born at Menzenschwand, in the Black Forest, on April 20th, 1806, and he died at Frankfort in 1873. So that he saw during his life the fall of the Empire dress, the birth of the crinoline, its death, and in the last three years of his life the most awful fashion women have ever permitted to reign. One cannot call the crinoline an ugly fashion; there was something about the big stuff-covered cage that made for charm. It had at least the attraction of being exceedingly feminine in a time of great femininity—"prunes, plums, and prisms," as the young ladies were taught to repeat as a daily exercise to give their mouths the correct rosebud appearance, produced not only dainty, simpering dames, but a race of fine women besides. The crinoline also produced a peculiar type of picture, almost a peculiar type of painter, one who was forced to study the whole art of painting stuffs. Not that every capable craftsman cannot paint yards of material, but that, in the case of the crinoline when it appeared in a portrait, it dominated the canvas, swamped the figure, and left little but a little head on the top of great masses of Organdy or Grenadine: yards and yards of still-life to be painted.

THE PRINCESS ROYAL BY F. WINTERHALTER

Winterhalter, after engraving in his youth at Freiburg, went to Munich in 1823, then in 1828 to Carlsruhe, where he painted a portrait of the Grand Duke Leopold, and so burst into popular favour. The year 1834 saw him in Paris, and the year 1840 saw the birth of the crinoline.

It is, perhaps, no great compliment to an artist

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to bring him in with a whole sackful of silk, and dump him, as it were, before your public with a haberdasher's introduction, "Mr. Winterhalter and the Crinoline," but one is almost forced to do so when such a compelling object flaunts itself on the public notice and refuses to be disregarded. The only marvel is that the crinoline did not swamp Mr. Winterhalter on making his first bow. It certainly captured him, turned the course of his life, made him its slave. However fantastic this may appear, it is, none the less, perfectly true. Winterhalter became a fashionable, *the* fashionable painter, and lo! the dictates of fashion and the Empress Eugénie (who wore once, in 1859, a crinoline with one hundred and three tulle flounces) spoke the majestic word "Crinoline," and Mr. Winterhalter bowed under the yoke. The task fitted him exactly; he had just the gift of the Victorian grand manner, which is not by any means to be mixed up with THE grand manner, that enabled him to make pictures of real charm out of these women in cages. He followed the direct line of fashionable painters, from Holbein downwards, and certainly had the worst of times to paint in. He managed in his own way to dignify the crinoline. He managed to get a certain sense of space out of the popular portrait arrangements of his time—the curtain, the park, and the vase of flowers. And, beyond that, he certainly knew how to paint a beautiful woman. Any one of his portraits of the Empress Eugénie will tell one that; or, as an example of a really charming picture, look at the Duchess of Orleans holding up a baby; it is delightful.

When one remembers the period of taste in which Winterhalter lived, it is amazing to see how well he avoided the worst influences of his time. His eye must have been constantly dwelling on scenes of truly appalling splendour, on regiments of terrible alabaster figures under glass cases, on miles of hideously embroidered bell-pulls, or whole queues of wax flowers and fruit, seas of antimacassars, and arid plains of horsehair. With this nightmare ever before him, he is not to be too unkindly treated in the annals of art, but deserves every note of respect as one who, in this dreadful time, yet kept the true line of succession alive, and who takes his title and place among the kings of painting, poor king though he be.

One can see how he was at the mercy of his time when we look at the history of the crinoline. In 1840 began the cage under the voluminous skirt, a small cage at first, just to make the softer materials stand out in graceful folds. The dresses then were very graceful and charming, and gave a revelation of the women in them, a modest sense of the figure. One flounce was considered quite correct, and more was to go one better than the fashion. In 1844 the skirts still kept full and the one flounce had grown into two or three, but the ordinary walking dress was flounceless and plain. In 1846 the flounces increased to between five and six, and no end of tartan in very big designs was worn, the very dickens to paint, especially if one happened to be a fashionable portrait painter, and a careful one at that. All these good ladies, the Duchess d'Aumale, the Queen of the Belgians, the princess of this or that, numbers of them, including our own Queen Victoria—for Winterhalter basked in the smiles of royalty—were anxious enough to have their dressmakers perpetuated as well as themselves. In 1851 the ladies began to wear tight little jackets of white over the wildest checks one ever saw, and over their ringlets the most pert little sun-bonnets, and in their hands the most compressed little bunches of flowers done up in bouquet holders of lace-edged paper. And they walked about with wonderful children, the boys in peg-top trousers and caps with big peaks and huge tassels, and the girls in the same screaming checks as their mammas.

Then in 1852 Mr. Winterhalter's studio was bombarded by a crinoline swollen to nearly twice its ordinary size, with eighteen or twenty rows of flounces on it, and dozens of little bows and loops of ribbon and little rosebuds. Then began the reign of Organdy, Tarlatan, Barege, Crêpe, Grenadine, and Gauze. And it was all the mode to wear an Algerian burnous, a moss rose in your hair, and a bracelet of gold and plaited hair on your arms.

Your fashionable portrait painter must bow to fate and fashion and go smoothly on as if the very grounds of art were not being swept away from under his feet.

Of course there was a "something" about the crinoline that was rather delightful. It was, in a way, a precious casket for the fair one enshrined therein; but from the point of view of the artist who depends so much on the sweep and line of a figure to get his effects, this cage was a terrible difficulty, since it did away with every suggestion of form. Winterhalter did his very best; he realised that one cannot hide the charms of a beautiful woman, whatever her dressmaker may do, and that even if you make her the shape of a handbell, with her head for the handle, and build her dresses so that her shoulders slope like the neck of a champagne bottle, and part her hair in a wide parting in the middle and oil it down smooth over her ears, and then wrap her half up in a white silk and lace shawl, still the original Eve, the combination of child, goddess, and peacock will out; and if you are a good honest painter with a little heaven-given vision,

THE EMPRESS EUGÉNIE AND HER COURT BY F. WINTERHALTER

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THE FIRST OF MAY BY F. WINTERHALTER

you will see the real woman through all the mass of her delightful vanities.

Then, after 1856, the fashion went really mad. The crinoline with a mere set of twenty flounces was outdone by one of sixty, eighty, even a hundred. Doors had to be widened, getting into a carriage or a stall at the opera became a work of great art, only one woman could go up a staircase at a time. Mr. Winterhalter was confronted by the monster and nobly set it down, bows, flounces, ribbons and all, and topped it with a head of some beautiful woman.

Now, this painter has often been called mediocre, poor, third rate; but when one realises the difficulties he laboured under, it is easy to see how very hard it was to arrive at any high pitch. He certainly is not in the first rank of genius, but I think it may be claimed that he was quite in the first rank of talent, and one has only to take a few of the German painters of his time to see what could be done with the hideousness of his period. For instance, there are Danhauser, Anselm Feuerbach, and Krüger, all men of his own time, whose pictures are exact and interesting mirrors of the costume and personality of the early nineteenth century.

Just after 1860 the monstrous crinoline began to fade, and then came a fashion which was indeed one of the most graceful of any time. Then Winterhalter showed how he could paint easy and charming portraits; witness the portrait of the lady of the name of Worontzoff. The reign of the crinoline was rapidly approaching an end, and in the seventies it had completely died out, after having remained for about ten years only in the mildest form, and really only as a stiffener for ball dresses. From 1860 to 1870 the wide voluminous skirts, adapting themselves to every movement of a woman's figure, gave all painters a chance, and it was not until about 1873 that the really terrible time came, far, far worse than that of the crinoline, when art suffered more, I suppose, than she ever suffered before, and, because of the suffering,

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THE EMPRESS EUGÉNIE BY F. WINTERHALTER

QUEEN VICTORIA AND HER FAMILY BY F. WINTERHALTER

bred a new school with new ideas, new dreams, new impulses. We can see, by looking at the remarkably beautiful women drawn by Du Maurier, how truly melancholy was the reign of that monstrosity that succeeded the crinoline—the bustle; still, somehow art did marvels, and there are many beauties to be met in the drawings and paintings of the seventies.

This, possibly, is taking a very one-sided view in treating a man's art alongside the fashion of his day, but it seems to me that so much depends on clothes that one cannot divorce the crinoline from Winterhalter, just as one cannot think of those three-cornered head-dresses without Holbein, or Van Dyck apart from collars, or Romney away from fichus, or Watteau from a celebrated pleat.

Winterhalter was not, in the painter's sense of the word, a good painter. His quality is poor, his colour leaves much to be desired in the way of subtlety; but his arrangements are good, and he drew with real feeling, and he had a great sense of beauty. He will never be counted as an artist to whom one goes for any furtherance of artistic ideas, or for any purpose except to admire the delightful way he had of flattering pretty women. And I prefer his work, sound and good as it was, to much of the work of the present moment, that seems to preach only peculiarity, or ugliness, or try for some new way in which to achieve a vulgar notoriety.

In his own time Winterhalter suffered from much unjust adverse criticism that hurt him deeply, and just because he did not follow every new hare that was started, he was no doubt a constant butt for the advanced young men. So much did he feel the remarks made upon his art that he left twelve pictures sealed in a box to be opened fifty years after his death, that they might come new before a generation free from bias.

I am afraid the judgment of the new generation is much the same. He was just what he set out to be, a sound painter of kings and queens, princesses and great ladies.

There is one thing more. It is to me an interesting thing to see how each age of women, each era, produces automatically some one artist whose province it seems to be to set down the feminine note of his

THE DUCHESS OF ORLEANS BY F. WINTERHALTER [*Photo Neurdein*

time for all future ages to see. Now and again the artist is great enough to grip the whole spirit of his own age and to paint, like Sargent at the present moment, the very feeling of the time into all his wonderful gallery. And now at the present day, when we are getting more acquainted with the art of the world, it is quite amazing to be able to look on photographs of paintings back and back as far as portraiture goes, and to notice that it is always a man who sets down the woman in full and complete understanding, and that no great portrait of a woman by a woman appears in the vista.

[With the exception of the portrait on page 137, the illustrations to this article are reproduced from prints kindly lent by Messrs. H. Graves & Co.]

QUEEN VICTORIA BY F. WINTERHALTER

Eighteenth-century Variegated Wares

By E. N. Scott

THE lead-glazed earthenwares of the eighteenth century, which may be comprehensively classed under the designation "variegated," are essentially English in character, owing nothing in their technique to foreign influences. They are, moreover, the indigenous production of Staffordshire, having their origin in the primitive wares of the seventeenth century, and their perfection in the fabrications of the greatest potters of the eighteenth — notably Whieldon and Wedgwood. They arose in a great measure from the desire to satisfy the sense of colour, and in the attainment of that end, the potters who developed and perfected these wares—with a real, though perhaps unconscious, regard for high craftsmanship—utilized the inherent properties of their clays, their glazes, and their colouring oxides in a manner that was as appropriate as it was unpretentious.

Broadly, they comprise:—(1) Wares made from a combination of differently coloured clays—namely, the solid agate and other ceramics, which throughout their body resemble natural stones. (2) Wares superficially marbled with slips to represent various natural stones. (3) Wares decorated with colouring oxides or coloured glazes—namely, the tortoiseshell, the mottled, the cauliflower, the pineapple, and such-like pottery.

Dealing with the origin of the first class, it cannot be said that the peasant potters of the seventeenth century combined different clays in order to produce a body that was variegated throughout—as was the case with solid agate—but by their varied use of coloured slips they certainly left suggestions to their successors. That being so, the chance mixture of differently coloured clays would suffice to set the early eighteenth-century workers experimenting with a view to the production of a variegated body. At any rate, by the third decade, potters * who were actively engaged in the development of lead-glazed earthenware side by side with salt-glaze, were using

* Dr. Thomas Wedgwood, who was one of the potters working in Burslem at about the time the Elers left the district (1710), is usually credited with the extensive and successful manufacture of solid agate, but, remarkably enough, there is no record of any fragments of this ware having been found at Burslem.

No. I.—SOLID AGATE COFFEE-POT
(HANLEY MUSEUM)

No. II.—SOLID AGATE TEAPOT
(CARTLICH COLLECTION, HANLEY MUSEUM)

a body of two or more colours to produce the earliest type of solid agate.

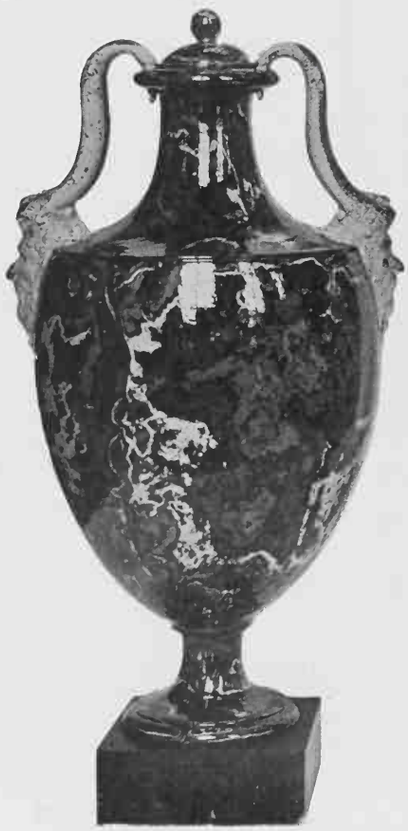
Those early examples were made of the red and yellow clays common to the district, and as throwing was the chief means of fabrication then in vogue, that method was first adopted. Observe the coffee-pot in No. i. Only one process could have produced such a piece: throwing with, of course, subsequent turning on the lathe. Notice how the veining of the body flows almost in a spiral round the circumference of the pot. In examining such examples one can see in imagination the markings evolving from the variegated clay under the influence of the wheel and the guiding hand of the thrower.

No. III.—"MALACHITE" VASE
WEDGWOOD AND BENTLEY

No. IV.—SOLID AGATE VASE
WEDGWOOD
(HANLEY MUSEUM)

The teapot (No. ii.) shows the refinement which solid agate attained in the hands of such skilled makers as Thomas Whieldon and Josiah Wedgwood, who, during their partnership (1754-8) and after, doubtless made many such pieces. Here, obviously, the process was not throwing and turning. In order not to disturb the delicate veining, and also to allow of greater variety in shapes, the method of pressing into moulds was adopted. Bats of variously coloured clays were beaten together to the thinness required for such refined veining, and then being cut transversely, the resulting pieces were pressed into moulds of the desired shape. This teapot, it is interesting to note, is similar in design to the pecten-shell teapots made in salt-glaze, but it has been simplified to fit it to a ware which depends for its beauty on the veining of the body. The pleasant grey-blue tone of this and many similar pieces comes of a glaze tinted with the cobalt blue of zaffres.

The vases in Nos. iii., iv., and v. take one from the homely and unassuming style of the Whieldon period to the elegant classicism of Wedgwood and Wedgwood & Bentley. The appropriately simple shapes give value to the beautiful marking, and the size gilding of the handles — almost worn off in No. v. —provides just sufficient relief. Wedgwood, however, overstepped the limits of his medium when, taking advantage of the likeness of his body to natural agate, he so obviously imitated the then popular



No. V.—SOLID AGATE VASE
WEDGWOOD AND BENTLEY

No. VI.—MARBLED VASE
WEDGWOOD AND BENTLEY
(CARTLICH COLLECTION, HANLEY MUSEUM)

WATER LANE, DEDHAM
BY JOHN CONSTABLE

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No. VII.—"PORPHYRY" VASE
NEALE AND CO.

No. VIII.—"GRANITE" VASE
NEALE AND CO.

(HANLEY MUSEUM)

vases carved in the real stone and mounted with bands and handles of gold or ormolu. Not only agate, but other fine natural stones were simulated by Wedgwood and his contemporaries to a degree which defied surpassing. No. iii. is a good example of a successful imitation of malachite, the variegated body having been covered with a green glaze which tones the marking and gives a quality which is delightful quite apart from the imitative success. No. vii. is a particularly fine piece, marked "Neale and Co.," made with veining to represent porphyry. This is varied from the more sober products of Wedgwood by the addition of gilded medallions.

The second class of variegated wares—those superficially marbled with slips of various colours in order to produce the effect of agate, onyx, porphyry, granite, and other natural stones—is directly related to the rude seventeenth-century products, many of which depended for their enrichment upon the marbling and combing of slips. This type was perfected by Wedgwood when at the Bell House Works, Burslem, and was afterwards continued for a time at Etruria, its technique doubtless offering wider possibilities and fewer limitations than was the case with solid agate. For this marbled pottery he utilized his cream ware, and by spotting, mixing, and pencilling various slips upon its surface, he was able to imitate various natural stones with a high degree of success. The snake-handled vase * in No. vi. is a good example belonging to the Wedgwood & Bentley period, and evidencing the extreme classicism which then characterised the Wedgwood products. The piece has been extensively enriched with size gilding.

The small vase (No. viii.), which bears the mark "Neale, Hanley," excellently imitates granite, the cream ware having been mottled with a blue-black colour to produce the effect. The gilded festoons and medallions pleasantly relieve the monotony of the mottling. This piece, like many others, shows that Wedgwood's contemporaries and imitators were not much inferior to him in their productions.

The third and widest class of variegated wares—very different in their technique to those previously considered—now claims attention. When the eighteenth-century potters turned to the production of colour upon their light-coloured wares, they found to their hand, though in crude form, various colouring

* This same shape, with the addition of a low relief frieze of *Apollo and the Muses*, was used in some rare instances in the production of jasper vases. One of them is included in the Wedgwood Institute collection at Burslem, and the original model is preserved in the Hanley Museum.

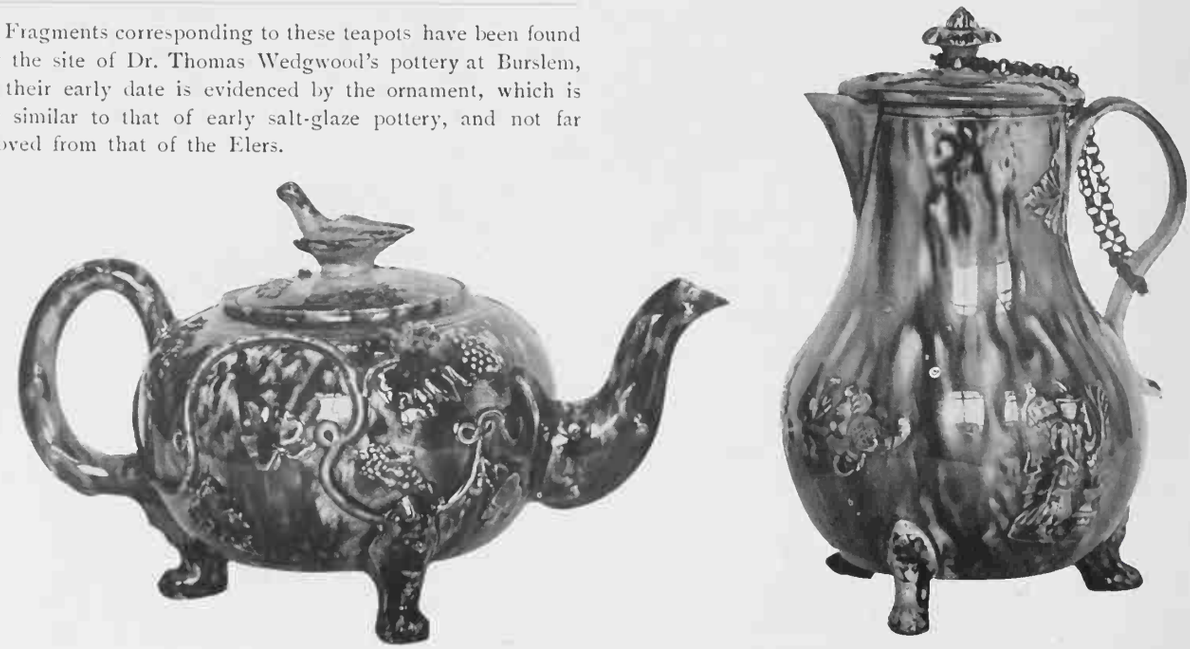
No. IX.—TEAPOTS ATTRIBUTED TO DR. THOS. WEDGWOOD (HANLEY MUSEUM)

oxides. There were manganese, giving the rich madder-brown (so well exemplified in the tortoiseshell ware); copper, giving a bright green; iron, giving a warm yellow; cobalt, in the form of zaffres, giving blue; and these in combination giving certain secondary colours and neutral tints. The restrained colour schemes of this period are commendable, but they were as much due to the limited palette as to the potter's artistic sense, which, however, cannot be denied.

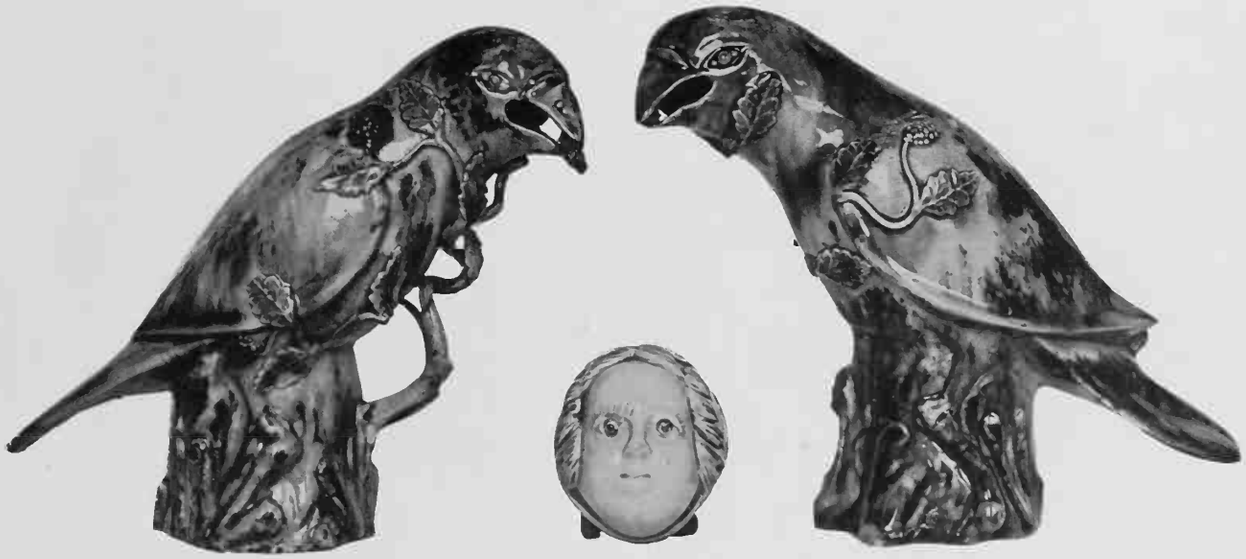
The primitive workers of the seventeenth century produced a "motley" ware by mixing manganese with the galena used for glazing, and when the more skilled potters of the eighteenth century had improved their method of glazing by dipping the biscuit ware into a liquid glaze, they very naturally followed up the hint of their predecessors. Take the two teapots attributed to Dr. Thomas Wedgwood,* which are illustrated in No. ix The maker, whoever he was, desired to add colour to his impressed ornament, and so to the biscuit ware—before it was dipped—he applied touches of manganese and copper oxide, which gave pleasant tints of madder-brown and green.

Nothing amongst this third class was more popular than the beautiful tortoiseshell, which was, in fact, only a refinement of the "motley" ware made long before. In the true tortoiseshell variety powdered manganese alone was used, and this being taken up by the glaze, united with it and flowed in the pleasing gradations of tone which give this ware its quality. Frequently, not only varieties of tone, but also of colour, were produced by the addition of other oxides —copper, iron, and cobalt. The ware thus produced would be more correctly termed "mottled"; but where the madder-brown predominates it commonly passes under the generic term of "tortoiseshell." The little teapot in No. x. is of the true tortoiseshell

* Fragments corresponding to these teapots have been found near the site of Dr. Thomas Wedgwood's pottery at Burslem, and their early date is evidenced by the ornament, which is very similar to that of early salt-glaze pottery, and not far removed from that of the Elers.



No. X.—TORTOISESHELL TEAPOT AND MOTTLED COFFEE-POT (HANLEY MUSEUM)



No. XI.—MOTTLED BIRD ORNAMENTS AND SNUFF-BOX (HANLEY MUSEUM)

variety; but the coffee-pot in the same illustration, in addition to the madder-brown colour, is relieved with touches of green and blue. The teapot, it will be noticed, has a tiny bird-form surmounting the lid. It has been suggested that the pieces bearing this ornament were manufactured by Daniel Bird, of Stoke, but this suggestion cannot be regarded as having foundation in fact, seeing that numerous fragments with the same ornament were found a few years ago in excavating the foundations of the new Post Office at Hanley.

In addition to the many useful pieces made in tortoiseshell ware, Whieldon, and doubtless others too, made pleasing little figures, ornaments and toys. The bird ornaments illustrated in No. xi. are particularly good and rare examples. They are beautifully mottled with the madder-brown of manganese, enlivened with splashes of copper green. Not only for their quality of colour, but also for their appropriate breadth of modelling, they must be assigned to one of the best potters of the period, probably Whieldon himself. The little piece in the centre of the illustration is a daintily designed snuff-box in the shape of a girl's head, again probably by Whieldon.

From the application of powdered oxides to the use of glazes coloured with the same oxides was but a small step. No. xii. illustrates two notable, and also rare, pieces of the Whieldon period—a portrait bust and a figure of a lion. Both are of richly glazed cream ware, and have sparing applications of a glaze coloured with manganese. In the case of the bust it has been pencilled over the head, and in the case of the lion brushed over the base. In both instances

No. XII.—BUST AND LION WITH TORTOISESHELL GLAZE (HANLEY MUSEUM)

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No. XIII.—COLOURED GLAZE TEA-CADDIES (HANLEY MUSEUM)

No. XIV.—GREEN-GLAZED CANDLESTICKS WEDGWOOD
(FROM THE LATE MR. L. H. JAHN'S COLLECTION)

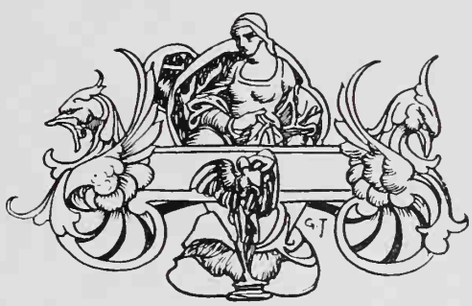
No. XV.—"VINE" TEAPOT
(HANLEY MUSEUM)

No. XVI.—"CAULIFLOWER" TEAPOT
(HANLEY MUSEUM)

the modelling, though differing in technique, is very expressive, and evidences such skilful craftsmanship as to make one wish those unassuming potters had not been content with anonymity.

Two quaint tea-caddies are illustrated in No. xiii. The first is ornamented with rudely modelled reliefs representing the Crucifixion, these being covered with variously coloured glazes, which in combination give a grey effect. The second caddy is decorated with a relief portrait of George III. on the obverse and another of Queen Charlotte on the reverse, the borders and portraits being coloured with green and madder-brown glazes.

The final development of this third class came with Wedgwood's invention, during his partnership with Whieldon (1754-8), of a rich green glaze, the use of which is illustrated in the pair of candlesticks by Wedgwood in No. xiv. The design of these pieces, evidencing as it does a happy combination of naturalistic and classic ornament, is beyond reproach, and the modelling is obviously such as would give full value to the richness and transparency of the glaze. This green glaze and the yellow glaze, which Wedgwood also produced or perfected, are seen to advantage in the many varieties of the cauliflower, pineapple, melon and such-like wares, which were also quite evidently designed and modelled with a view to displaying the qualities of the glazes. In No. xvi. is a teapot of characteristic cauliflower pattern, and in No. xv. another teapot of much rarer design. In the latter the potter has with considerable inventiveness used the vine leaf for his decorative motive.



Tapestries of France Illustrated by Examples from Sir John Murray Scott's Collection

ONE of the points the Socialist ignores when he rants against monarchial government is the power that government alone possesses of giving prosperity to the arts and crafts of his country. France has been an example of this. Her kings for centuries took under their especial charge the development of the artistic industries, and in no other land were arrangements made on such a wholesale scale as at Versailles and the Louvre and at outside institutions for the accommodation of the artists and workmen engaged in the various enterprises.

An edict was issued by Louis XIV. in 1667 which provided for the establishment of a "Manufacturie Royale des Meubles de la Couronne," a factory whose works embraced a very wide scope in *meubles* and included the "Gobelins."

It was, however, an earlier monarch who first started the fabrication of *tapisserie* in France, and at the time of the edict there were already established in various quarters, such as the Louvre, à la Trinité, and Rue de la Planche, several *tapisserie* factories. When the dyeing works of the family of Gobelin were purchased by the Minister Colbert for the extension of the industrial art of tapestry weaving, he also purchased the *appartement* of Hippolyte de Comans and engaged his company of workers who had succeeded to the business of one Marc de Comans, the weaver who, together with François de la Planche, had been entrusted with the execution of the royal tapestries for Henry IV., *à la façon de Flandre*.

This monarch extended privileges to Marc de Comans that in these days would be regarded as little short of mad prodigality: he was invested with letters patent that gave him exclusive rights to exercise his profession of a maker of tapestries not only in Paris, but in whatever village he chose to further establish himself in. Apart from this important concession, which practically gave him the monopoly, he and his

BEAUVAIS TAPESTRY AFTER LE PRINCE

GOBELIN TAPESTRY AFTER BOUCHER

workers were allowed all their materials free of duty, were given free lodgings and very excellent pay. Such generous terms were unusual, but even in the sixteenth century tapestry workers were regarded as especially under royal patronage, and, as has been said, several small but flourishing factories existed, most of which eventually became absorbed in the *établissement Gobelins*.

The name Gobelins bore a strange superstition with it, and it was synonymous for years with the term "black magic," or a spirit of mad folly.

It is said this arose from the fact that the beautiful dyes were supposed to be secured by a mixture of the waste of the human body; and the success of the Gobelin family was further attributed to them having made a pact with the devil. A less superstitious generation attributed Gobelin's success with his scarlet dye to some quality in the waters of the Bievre, the little stream along whose banks the dyers had established themselves about 1450. The beautiful colours in the old tapestries are probably due to the advantage derived from the proximity of these dye-works, and the possibility of getting the yarns thus accurately tinted to the designer's requirements.

Not many years after the edict of Louis XIV. wools alone were used; the introduction of gold and silver into the hangings was abandoned as being both costly and unsuitable.

It is a remarkable fact that in the borders of many of the French tapestries of the sixteenth and early seventeenth centuries we find the same type of light arabesques, grotesques, and classic forms as governed the decorative idea of the artist in furniture design a century later. Havard reproduces a sixteenth-century *teinture*, in the border of which one feels as if one was looking at a design by Chambers, so characteristically Pompeian are the arabesques, grotesques, and foliations. Thus we see how the classic has ever held its place in the affections of the decorative artist.

It has been subordinated at times by other influences capturing the popular fancy, but through all the centuries it never entirely loses its hold, and at

SUPERB BEAUVAIS TAPESTRY AFTER DESIGN BY COYPEL

intervals supersedes its rivals. It is to be noted in the designs which de Comans and de la Planche used. Later the frames became heavier, and during the "Orry" administration of the factory the effort to imitate a gilded frame was adopted as the right idea in place of the beautiful and eminently suitable borders of the tapestries of the fifteenth and early sixteenth centuries.

Most of the subjects copied ran in series during the period when Le Brun was *administrateur*. Ninety-five compositions were carried out, including the famous series of "L'Histoire du Roy," the drawings for which were carried out by Bailly and Bonnemer. Some of the series were so popular they were repeated several times. The "Seasons" enjoyed this favour, and the "Elements" were copied six times in the seventeenth century. Coypel designed many series. Perhaps the humorous "Don Quichotte" set added as much as any to his reputation, but his "Triumphs" copied at Gobelin were very charming. He also designed for the rival factory of Beauvais, and our illustration above shows one of the series of mythological subjects which became a vogue. It is beautiful in colour. I think I may say it is one of the most beautiful I have ever seen. The translucence of the water is a triumph of art and craft. It seems incredible that such a feeling of transparency can be secured with a wool medium. The softness of the flesh, the air and light, are also exquisitely rendered. It hangs, together with the other tapestries illustrated, in the large gallery in the Rue Lafitte, where Sir Richard Wallace, and Lord Hertford before him, and Sir John Murray Scott at the present time, had and have their Paris home. Le Prince was another designer for both factories, and an example of his detailed compositions is illustrated. Indian subjects were quite the rage at one time. Coypel also drew a series, but more of an ornamental character than with a figure interest.

The camera has played a strange trick with the two Gobelin tapestries after Boucher, illustrated herewith. The good people's faces are not black, but are very warm pink and red in tone, and their draperies being mostly blue, the contrast proved too much for the plate. They, too, are in excellent preservation, but what series they belong to I do not know. They show, however, the breadth and vigour this popular artist was capable of, and likewise the skill of the

workers at the Gobelins. Boucher came in under "Oudry," but it was not until Marigny assumed the reins of control that he received his appointment of Sieur-Inspecteur des Gobelins. How tragic was the end when the poor artist was made to witness the destruction of some of the most important designs that the heads of the Communal regarded as tending to keep awake a feeling of regard for monarchial government!

The two methods employed in these tapestries are by no means distinguishable to the casual observer, yet a difference does exist, and one of the proofs is a somewhat amusing one. When *basselice*, or the horizontal thread, is employed, the worker stoops over his task, consequently it is common to find in these tapestries the hairs of the worker's beard or head woven in with the wools. In the *hautelice*, or vertical thread, this is impossible, as the craftsman has to keep his head raised, and so his superfluous hirsute appendages fall to the floor.

Another proof—where the design is forthcoming for reference—is that the *basselice* worker reverses his subject in working, whereas the *hautelice* worker contrives that his completed tapestry shall be exactly like the picture in every way, otherwise, as far as technical quality is concerned, both methods arrive at an equal level of excellence.

It was under the direction of the Duc d'Autin that the heraldic tapestries known as *Chancelleries* were executed. The ground was blue, powdered by fleurs-de-lis, the composition consisting of either the Royal or Ducal arms with emblems introduced significant of the title and functions of the owner. Sir John possesses one of these tapestries with the arms of France as central motif. This hangs beside the famous mantelpiece on which stands what is regarded as one of the most valuable garniture in Europe, the centrepiece a *pendule-au-flamme*, the candelabra by Clodion.

A large gallery is the place to see tapestries to the fullest advantage, and those belonging to Sir John can be viewed in perfection, showing fully that the French *tapisserie* is the equal of the work of the Flemish men whose art originally inspired them.

GOBELIN TAPESTRY AFTER BOUCHER

Viottiana

By E. Van Der Straeten

In art, as in all things which concern the life of man, "Fashion," the most despotic and cruel of tyrants, holds its sway, and thus it happens that the most brilliant stars in the firmament of art appear sometimes obscured for a longer or shorter period as the tide of fashion rises and falls.

Down to the middle of last century "Giambattista Viotti" was a name to conjure with, while to the younger generation it is far less familiar than the names of Vieuxtemps, Wieniawski, and others. Surfeit counts in a great measure foi Viotti's apparent neglect, and when the effects of that have passed away violinists will, no doubt, return to his masterpieces with fresh zest, for they will always keep their place among the standard works for the violin.

But even now his duets and concertos are well known to students of that instrument, and they will be interested to learn some incidents concerning the latter part of his life, which hitherto remained more or less a mystery.

Some years ago Mr. Edward Heron-Allen showed the writer a number of manuscripts which throw light on that period, and he very kindly gave his permission for their publication. They consisted of an autobiographical sketch, a number of letters to his friends, and his last will. These documents were all published in *Die Musik* (vol. i., Nos. 18 and 19, Berlin-Schuster & Löffler), together with reproductions of Viotti's portraits by Madame Vigée Le Brun, and by Trossarelli, which were supposed to be lost.

All that was known about the latter part of Viotti's life was that the French Revolution drove him to England, that he became partner in a wine business in London, which failed, and that for some time he was exiled for political reasons and spent the greater part of that time at Schönefeld, a small place on the Dove-Elbe, near Hamburg.

It was at the beginning of 1798 that he was arrested one evening while sitting peacefully among his friends. Without giving any reasons for his arrest, the officer informed him that he must leave the country without a moment's delay. It transpired afterwards that Jacobites, residing in London, recked their vengeance on him for his escape from France by sending an anonymous letter to the Duke of Portland, in which he was accused of revolutionary intrigues and *lèse majesté*. This caused him to write the before-mentioned sketch, which he handed to Colman Macgregor, British Consul at Teneriffe (then staying at Hamburg), in order that he might undertake his justification. The document was headed: "A Short Description of the Life of J. B. Viotti, from his entrance into the world until the 6th of March, 1798."

He relates all that is known about his early life, and also how the terrors of the revolution caused him to sell all his belongings in France, pay the debts of his ill-fated theatre (Feydeau) and start for London, where he arrived in July, 1792. Exactly twelve months later he was informed of the death of his mother, and set out for Italy, to arrange the affairs of his family. Towards the end of the year he returned to London, where he had made the acquaintance of Mr. and Mrs. William Chinnery,* whom he extols as people of most excellent qualities, and good, staunch friends. They had introduced him to Mr. Charles Smith, a wine merchant, in whose business he invested all that he possessed at the time. The reason he gives for doing so, is that he intended to devote his whole life to the company of his friends and the exercise of his art in privacy, and that to this his professional career would not give him full leisure.

PORTRAIT OF VIOTTI BY MME. VIGÉE LE BRUN

Mrs. Chinnery was an excellent pianist, and a very accomplished lady of great personal

* Wm. Chinnery lived at 44, Mortimer Street. He left that house, which belonged to a Colonel Toon, at the end of 1798. His father, Wm. Chinnery, sen., was still alive, and living at 44, Great Queen Street.

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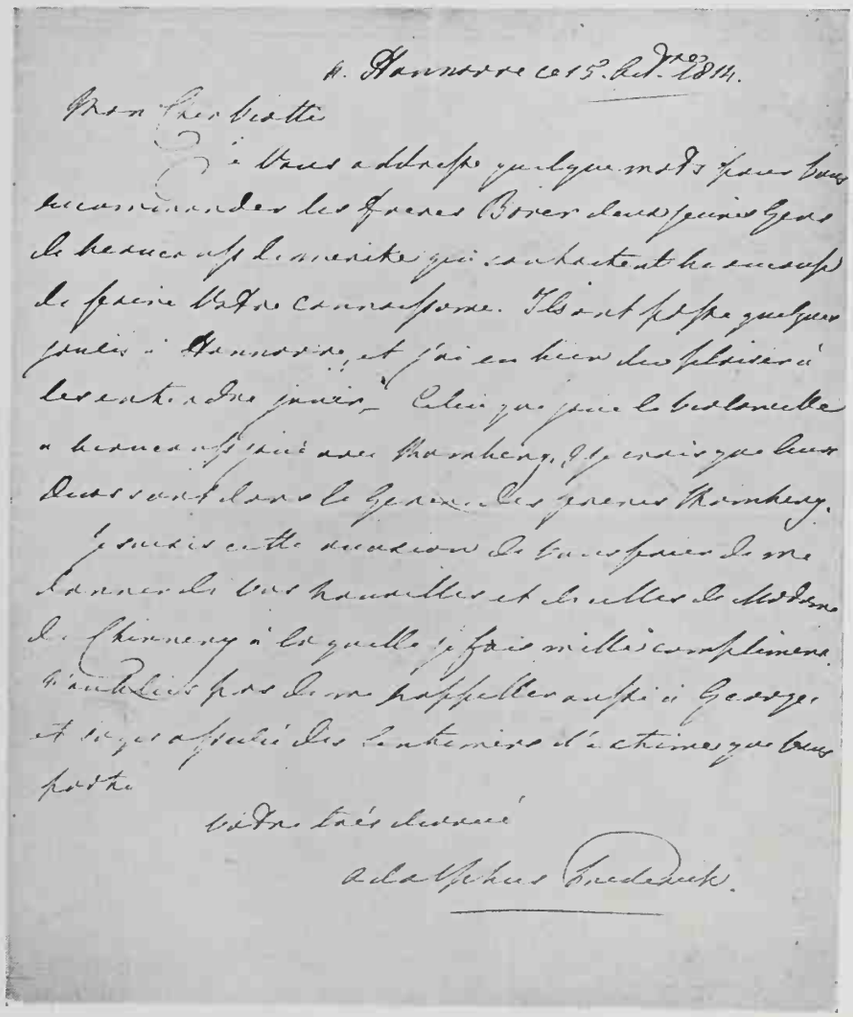
SILHOUETTE PORTRAIT OF A LADY
ON PLASTER

charm, whose house was frequented by the most fashionable and intellectual society. One of the most intimate friends of the family was Adolphus Frederick, first Duke of Cambridge. Their daughter, Caroline, a very beautiful girl, and their little son, Walter, were both pupils of Viotti. Both died young, as well as their eldest son, George, who was a young man of great promise, in whom the first Duke of Cambridge took a great interest, as we shall see anon. A painting, by Lawrence, of Caroline was sold to France, but two miniatures of her, painted by Trossarelli, who also painted Walter and Mrs. Chinnery, as well as portraits of George, Mr. Chinnery, and Viotti, are in the possession of Mr. Algernon Green, of Surbiton. Mrs. Chinnery, who survived her husband and her children, had bequeathed them to a great-aunt of Mr. Green, together with Viotti's letters, and the contents of her country house Gillwell, at Sewardstone, near Walthamstow.



FACSIMILE OF A LETTER WRITTEN TO VIOTTI BY THE DUKE OF CAMBRIDGE

Among the letters is one to Master Walter Chinnery, dated from "Schönfeldz" (Schönefeld), "ce 18 juin, 1798." In that letter Viotti writes:

"Do you practise your violin? You must keep up your playing, your brother George likewise, so that your 'Amico' may instruct you. Tell Mamselle (the governess) that I often think of her. Embrace your father and mother for me, and love with all your heart

"Your Amico,

"VIOTTI."

On the 8th of October of that year he wrote to Caroline:

"MY DEAR CAROLINE,—

"I was just busy composing some very pretty little pianoforte sonatas with violin accompaniment for you when a letter of your dear Mama brought me the news that you were sadly neglecting your music. I am all the more shocked at this as Mama adds that it is ill humour that prevents you from making progress.

"As I am convinced that this can last but a few moments, and that you will immediately be as sweet and amiable again as you were before, I shall finish the sonatas, so that you may play them to me *very nicely* on my return, and that I may have the pleasure of playing the accompaniment for you. I shall send them as soon as I hear from your dear good mother that you find pleasure again in music, that beautiful and agreeable art which gives so much enjoyment to the whole world.

"Adieu, my dear Caroline, embrace your little Walter for me, remember me to Mamselle, and speak often of me with your excellent mother and your good father. I hope that I may soon learn that you deserve the full esteem and friendship of l'Amico.

"J. B. VIOTTI."

The above is a literal translation from the French original, and it shows us better than any description the amiable and loveable character of Viotti. He had been educated at the expense of the Prince De La Cisterna, together with the young prince, and his distinguished appearance, as well as his great accomplishments and a natural grace and sweetness of manner, made him a favourite in Court circles, as

SIX PORTRAIT SKETCHES OF VIOTTI FROM LIFE

well as among intellectual and polite society.

How much he was devoted to the Chinnerys may be judged also from the fact that he dedicated six duos for two violins, op. 5, to Mr. and Mrs. Chinnery. They were composed at Schönefeld, and the dedication on the beautifully designed title-page runs as follows: "Full of gratitude, I offer this work to friendship. It is the fruit of leisure which my misfortune has afforded. Some of the pieces are dictated by grief and others by hope." His last violin concerto, the famous E minor, was dedicated to his friend, William Chinnery.

The last of the above-mentioned documents, his testament, refers once more to his friends in a most pathetic manner. We quote his own words.

After appointing his friends, Gustav Gasslar, of Paris, and Wm. Chinnery, or, failing him, George Robert, his son, as executors, he goes on to say:

"Not only am I dying without means, but moreover I die with a debt which breaks my heart. It is that debt which my misfortune caused me to enter into towards Madame Chinnery, born Tresilian. That good and excellent creature placed the sum of 80,000 francs at my disposal to assist me in my business. The house failed, and I was forced to relinquish not only my own capital but also the 80,000 francs lent to me with such disinterested magnanimity. That sacred debt is the misfortune of my life, and it will disturb the peace of my ashes, if I should have the misfortune to be unable to discharge it."

He asks that in the latter case all his belongings should be sold, and the proceeds handed to Mrs. Chinnery, after paying a debt of eight hundred francs to his brother, André. His Klotz violin he had already made over to her, but his Strad should be sold, as it would be possible to obtain "a nice little sum" of money for it. He requests that, as the proceeds would not cover his debt, nothing should be reserved for his interment; "a little earth will suffice for such a 'miserable' as 'myself.'" He feels sure that Mrs. Chinnery will forgive him if he dies in misery and unable to repay that sacred debt.

"I feel sure even that she will shed bitter tears in thinking of me, and that she will never cease to pray to the Almighty for the repose of my soul. In that conviction, and with tears in my eyes, I say farewell to her for ever. I say the same to you, dear friends, full of gratitude which I shall no longer be able to prove to you when you peruse these pages. Farewell, drop a tear and heave a sigh for the unfortunate who addresses his last prayer to you. Written in Paris this 13th of December, 1822."

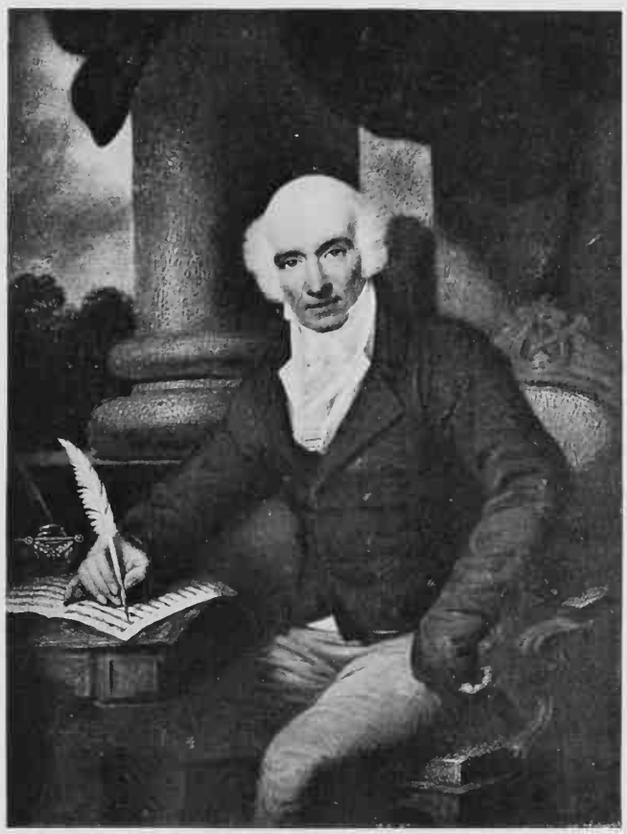
His sun was not to set without spreading a friendly glow over the remainder of his days.

Within about a week from the date of the above document he returned to London, and appears to have lived henceforth in the house of the Chinnerys. Mrs. Chinnery and her son, George, occupied 17, Montague Street, Portman Square, until the end of 1823, when they

moved to 5, Upper Berkeley Street, and it was at this address that Viotti expired on the 8th of March, 1824, at seven o'clock in the morning, in the presence of Mrs. Chinnery—according to a family letter of that date.

His last resting-place is still unknown, as, curiously, none of the Roman Catholic churches of that neighbourhood have a record of his death. It appears not impossible that he was buried at Sewardstone, where Mrs. Chinnery's children were interred. There is a crayon picture which shows Mrs. Chinnery at the grave of Caroline. Some members of a branch of this family are well-known sportsmen of the present day.

We have mentioned already that the first Duke of Cambridge was on very friendly terms with the family, and also with Viotti. Mr. Edward Heron-Allen, who received the beforementioned documents from Mr. Algernon Green, has also some letters from the Duke to Viotti. They contain several interesting references to topics of the time.



PORTRAIT OF VIOTTI BY TROSSARELLI

The first letter, headed "Cambridge House, Samedi," without date, was written early in 1813, as it refers to the foundation of the Philharmonic Society. Viotti, as one of the founders, had sent a ticket to the Duke. The latter writes:

"MON CHER VIOTTI,—*

"Je m'empresse de vous accuser le recu de votre billet et de vous prier de me mettre sur la liste des souscripteurs à la Societé Philharmonique, c'est avec un plaisir que j'assisterai à ces concerts, et je me flatte que cette societé réussira à retablir le gout pour la musique instrumentale qui malheureusement est tombée en decadence dans ce payis ci. Je suis bien faché que vous aves ete derechef incomodé le pauvre Vanoni est dangereusement (malade) et je ne l'ai pas vu depuis, trois semaines, desorte que je n'ai pas touche le violin de tout ce temps. Je vais demain a la campagne, (*mais*) et a mon retour je serai enchanté de vous revoir et de vous assurer de vive voix de la haute estime avec laquelle je suis.

"Votre très dévoué

"ADOLPHUS FREDERICK.'

"Je vous prie de faire bien des compliments de ma part à Madame Chinnery, et de lui dire que je lui recommande d'aller ches Mr. Bacon, No. 17, Newman Street, voir la statue du Roi d'ont l'exhibition finisse aujourd'hui en huit. Je l'ai vu hier, et j'en suis infiniment content.

Translation.

"MY DEAR VIOTTI,—

"I hasten to acknowledge receipt of your note, and to ask you to put me on the list of subscribers to the Philharmonic Society. I shall attend these concerts with pleasure, and flatter myself that this society will succeed in re-establishing the taste for instrumental music, which unfortunately has gone down in this country. I am very much annoyed to hear that you have been again molested. Poor Vanoni is dangerously (ill), and I have not seen him for three weeks, so that I have not touched the violin all that time. To-morrow I am going to the country, (*but*) and on my return I shall be delighted to show how highly you are esteemed by

"Your very devoted

"ADOLPHUS FREDERICK."

"Please give my compliments to Madame Chinnery, and tell her I recommend her to go to Mr. Bacon, 17, Newman Street, to see the statue of the King, the exhibition of which will be closed to-day week. I saw it yesterday, and I am very well satisfied with it."

As the first Philharmonic took place on March 8th, this letter was probably written in February. The Duke, who was a brother of the Queen, was an enthusiastic musical amateur. He was afterwards sent to Hanover as a General, and subsequently became Governor-General of that country. His London residence, "Cambridge House," now 94, Piccadilly, has been converted into a club.

The next letter runs thus:

"CAMBRIDGE HOUSE, DIMANCHE,

"7 *h. du soir.*

"MON CHER VIOTTI,—

"Je m'empresse de vous accuser le recu de Votre Billet, et de vous dire que ayant oublié la repetition de ce matin j'ai envoyé chez vous pour vous proposer une petite Musique et pour

* In this, as in the following letters, the spelling of the original has been strictly adhered to.

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CAROLINE CHINNERY BY TROSSARELLI

MRS. CHINNERY BY TROSSARELLI

avoir le plaisir de vous voir et de vous demander des nouvelles de Madame Chinnery.

"Je ne manquerai pas demain de me rendre au (*premier*) concert pour entendre le premier coup d'archet. Adieu, faites bien des complimens à Madame Chinnery et a George, et soyés assuré de mon estime.

"Votre très dévoué

"ADOLPHUS FREDERICK."

This note was evidently written on the 7th of March, as the first concert of the Philharmonic Society took place on Monday, March 8th, 1813. Translated, the note runs as follows:

"CAMBRIDGE HOUSE, *Sunday*, 7 *p.m.*

"MY DEAR VIOTTI,—

"I hasten to acknowledge receipt of your note, and to tell you that, having forgotten the rehearsal this morning, I sent to you to propose a little music, and to have the pleasure of seeing you, and to ask news of Madame Chinnery.

"I shall not fail to go to the (*first*) concert to-morrow to hear the first stroke of the bow. Adieu, give my compliments to Mme. Chinnery and to George, and let me assure you of my esteem.

"Your devoted

"ADOLPHUS FREDERICK."

The Duke never forgets to speak of, or send messages to, "George," but the father, William Chinnery, is not mentioned once.

A curious fact is that *Mrs. Chinnery* and *George Chinnery* appear as occupiers of 17, Montague Street, until the end of 1823, when Mrs. Chinnery moved to 5, Upper Berkeley Street (according to the London directories of the time). The former is undoubtedly the house to which the Duke refers in a letter of July 7th, 1817, when he says that he is pleased to hear that they have found a house which they like. Of William Chinnery we hear nothing more, except that Viotti appointed him his trustee in 1822, and that he was then living at Hâvre.

Another undated note speaks of the Duke's satisfaction to hear that Viotti has recovered from a recent indisposition, and that he hopes that George will follow his example by recovering in a couple of days (*un couple de jours*). It then tells us of his regret at not finding Mrs. Chinnery at home when he called, and asks Viotti to postpone his intended visit, as he had to go to Carlton House,* but that he hopes to see him and have some music on his return from the country on Wednesday.

Here is the original text:

"CE DIMANCHE,

"MON CHER VIOTTI,—

"Je m'empresse de vous accuser le recu de votre bien aimable billet et de vous dire que je suis bien aise d'apprendre que vous etes tout à fait

WALTER CHINNERY BY TROSSARELLI

* The residence of the Regent, George, Prince of Wales, afterwards George IV.

remis de votre indisposition. Je doubte qu'il me soit impossible de profiter aujourdhui de votre bien aimable offre de passer ches moi étant obligé apres l'Eglise d'aller a Carlton House mais à mon retour de la Campagne Mercredi prochain se serai enchante de faire de la musique avec vous. Je vous prie de faire bien des compliments de ma part a Mᵉ Chinnery et de lui dire que j'ai eté bien faché de la manquer hier. Faites aussi mes amitiés a George, et dites lui que je me flatte qu'il suivra votre example en se remettant dans un couple de jours de son indisposition.

"Adieu, mon cher Viotti, et croyes moi,
"Votre très dévoué
"ADOLPHUS FREDERICK."

The following is also undated:

"*Wednesday, at one o'clock in the morning.*

"MY DEAR VIOTTI,—

"This moment I have read your amiable note, and I hasten to tell you before going to bed that I shall be delighted to see you again at ten o'clock for breakfast.

"Please give my compliments to Madame Chinnery and to George, and believe me (*et d'être persuadé!*),
"Yours truly,
"ADOLPHUS FREDERICK."

"If George has time, tell him to accompany you."

The preceding notes give us a very good idea of the familiar footing that existed between the Duke, Viotti, and the Chinnerys. In fact, the keen interest which the Duke shows in everything that concerns George Chinnery leads one almost to think that he may have been his godfather.

CAROLINE CHINNERY BY TROSSARELLI

The next note comes from Hanover with a recommendation for the Brothers Bohrer, who, on their concert tour over Northern Europe, visited Hanover on their way to England. Although they came to London in 1814, they did not play at the Philharmonic concerts until May, 1828. Anton Bohrer, the violinist, returned in 1834 to Hanover, where he remained as "Concertmeister" (leader), while Max Bohrer settled at Stuttgart. Romberg said of him, that if he closed his eyes when he heard Max Bohrer playing he imagined he heard himself. The two brothers usually played duets by Romberg, or of their own composition, which was similar in style, but rather weaker.

The interesting little note runs:

"MY DEAR VIOTTI,—

"I send you a few words to recommend the brothers Bohrer, two young people of great merit who are very anxious to make your acquaintance. They have spent a few days at Hanover, and I had much pleasure in hearing them play. The one who plays the violoncello has played a good deal with Romberg, and I believe their Duos are in the style of the brothers Romberg.

"I take this opportunity to ask you to send me news of yourself, and of Madame *de* Chinnery, to whom I send my compliments. Don't forget to remember me also to George, and rest assured, etc., etc."

In 1814 Viotti paid a visit to Paris, and his friends encouraged him to devote more time to composition. He apparently took their counsel, as the following letter will show, and it is certain that he wrote some of his finest concertos during the period which preceded his last return to France in 1819.

The commencement of the letter, dated from Hanover, February 6th, 1815, deals with the delivery of two violin bows which Viotti had purchased for the Duke. The latter tells him how much he wished that Viotti might bring them himself, but then he knew how indispensable he was to his friends. He then refers to a passing indisposition of Mrs. Chinnery, and continues as follows:

"You may rest assured that I thoroughly appreciate your sentiments with regard to George, and I wish that it depended on me to prepare another destiny for him. I am sure that your friends in Paris were very pleased to see you again, and I am rejoiced to hear that they have encouraged you to take again to composing. I am looking forward with impatience to receiving the concerto which you will kindly dedicate to me. I have been busy studying the quartets, which are of great merit. I have played one with Romberg, who was charmed with it. He spent eight days here, and it is impossible to be more aimable than he. I heard him play nearly every day, and I have much regretted his departure. I flatter myself that a few months hence I shall be able to make a journey to England, and in that case I shall rejoice at the pleasure of seeing you again. . . ."

The following letter shows that this intended visit to England was actually made in the summer, 1816. George Chinnery was destined for the diplomatic career, hence the reference to Canning. "L'Amico," as we have seen before, was the nickname of Viotti. The rest of the letter explains itself.

BRIGHTON, *Aug. 7th*, 1816.

"MY DEAR MRS. CHINNERY,—

"I have many apologies to make to you for not having acknowledged yesterday the receipt of your very kind note, but I really was so hurried that it was not in my power. I therefore seize the first moment I have to myself to return you best thanks

for it, and to assure you that though I have been hitherto deprived of the pleasure of waiting upon you, it has not been my fault, but really it has been owing to the constant hurry I have been living in ever since I have been in England. George and l'Amico will have both, I trust, done me justice in this respect, and you may depend on my calling at your house before you leave London. It is very provoking, indeed, that I should have been so long in London without our having met, and it is a thousand pities that the party at Wimbleton should not take place. The cause, however, is fortunately removed, but I fear, for all that, that I must give up the pleasure of meeting you there this year, as my stay in England will be very short, and I really am afraid of fixing a day from the uncertainty that I can keep my engagement. You will easily believe the delight I had to see George, and I sincerely hope that after the knowledge Mr. Canning has, of his character and abilities, he will soon think of doing something for him. I will now not detain you any longer than to request you to remember me most kindly to George and l'Amico, and believe me,

"My dear Mrs. Chinnery,

"Yours most sincerely,

"ADOLPHUS FREDERICK."

On the 21st of October, 1816, he writes again from Cambray:

"MY DEAR VIOTTI,—

"As I have heard that you are at Brussels, I hasten to send you these lines. . . . You know the deep interest I take in everything that concerns Mrs. Chinnery, and you will surely have no doubt that it would give me the greatest pleasure to be useful to her. At this moment I see no possibility of doing so. All the appartments at the various palaces are occupied, and even were this not the case, the Lord Chamberlain has so many people on his list that I am sure I should meet with a refusal if I asked him. My sister's household is complete; moreover, I must confess that I do not know what (situation) post Mrs. Chinnery could occupy near her. After this explanation you will see, my dear Viotti, that I find it impossible to be useful to her. Adieu! I must finish, for my brother, who will take this letter, is just ready to depart. . . ."

From the above it appears that Mrs. Chinnery sought an appointment as lady-in-waiting, through the influence of the Duke, but was unsuccessful.

The last of the letters is dated: *Monbrillant, ce 7 Juillet, 1817.* With that letter he sends a draft for fifty guineas for a violin which Viotti bought for him, requesting that it might be sent to his "Maitre d'Hotel, Mr. Unlin," with instructions to hand it to the Hanoverian courier, who would be in London at the end of the month, and would take it with him on his return. After expressing his pleasure about the satisfactory news of the state of health of Mrs. and George Chinnery, and that they have found at last a suitable house (17, Montague Street), he tells him that he hopes to come to England, in the following year, and to pay them a visit. Then he continues:

"I had to remain here this year much against my will, but one must do his duty, and for that reason I am obliged to remain in the country. The music fares badly; unfortunately I have so little time at my disposal that I have not played the violin more than eight or ten times during the last three years. I sing sometimes, and I have an Italian, called Bolossi, who accompanies me very well, and who is a good composer.

"Good bye, my dear Viotti, and be assured of the esteem and friendship

"Of your devoted

"ADOLPHUS FREDERICK."

It is evident that the Duke's friendship towards Viotti and the Chinnerys was worth more than his French. There is a homeliness and kindliness of spirit which peers through all his poor French, however, which must win for him a good deal of sympathy. It is evident, also, that he took a great deal of interest in all the people he came in contact with. Amusing is his reference to the "good composer," Bolossi, of whom the world is totally ignorant, and probably none the worse for it. But Italian was as much the fashion in music as French in polite conversation, no matter whether good, bad, or indifferent. And one thing more we learn from these letters—how greatly honoured and beloved Viotti was by the best people of his time.

PORTRAIT OF VIOTTI BY GEORGE CHINNERY

"Lesser Lares" By Miss May Crommelin

(From the Collection of Mrs. Theodore Bent)

Most of us islanders inveigh only a trifle less heartily than outlanders against the monotonous exteriors of our long, unlovely streets in London—the heart of the world. But could Asmodeus, god of roofs, reveal to some favoured few the rare, maybe unique, specimens of forgotten art, or prehistoric handiwork, which lie safeguarded in some of the Georgian and early Victorian houses, begrimed and unpleasing as their neighbours, then, surely, the fortunate ones would wish others to share in their curiosity and interest, more especially if such were understanding folk—connoisseurs.

For this reason I gladly undertake to describe a chosen few of the queer or quaint, rich or rare objects that line the walls of Mrs. Theodore Bent's home in London. Her name is familiar to the many who recall the keen delight with which they read *The Ruined Cities of Mashonaland*, by her late husband, whom she accompanied. But few know how varied were the travels and explorations of this highly-cultured couple. From fields afar they brought back their treasures, some chosen because of their intrinsic worth, some for opposite reasons. Many things which are common to people little known to us "may give us to think"; may suggest new ideas to the handicraftsman, or throw light on the doubtful meaning of some Persian poet.

Those travellers who are wary, if not altogether wise, eye with well-founded distrust many of the "finds" brought home by globe-trotters — those who rush to India or the Colonies on lightning trips — to "broaden their minds." I myself have known of silver belt-clasps bought by such a one in an out-of-the-way bazaar in Cashmere; clasps with a tiny mysterious mark—that of a Birmingham factory. While as to Chilian wooden stirrups and sun-ray spurs, they are unloaded freely at Valparaiso in cases from Liverpool. And even Inca burial-mounds and sea-sands are "salted" with pottery that was English clay in the days of Pizarro.

But no such suspicion can attach to any of Mrs. Theodore Bent's relics of prehistoric ages, or Eastern household gods bought from their house owners. Little anecdotes attending the first acquaintance with these bespeak their genuine origin.

ARABIAN SAFE DOOR OF CARVED CYPRESS

It may be granted that Hadhramout, in Southern Arabia, is not a happy haunt of the British tourist—therefore unlikely to promise a good sale for admirable English or German imitations of Arabian heirlooms. Thence come several of the objects shown in the illustrations herewith. For instance, the Arabian door to a safe, with its "tumbler" lock, was built into the inner wall of a house where Mr. and Mrs. Bent were staying at Hadhramout. In point of safety, our makers of burglar and fireproof safes would smile were one to

recommend this to their consideration. Yet this thick wood, although beginning to show signs of decay, doubtless proved quite sufficient to stop slaves from pilfering small valuables.

THREE INCENSE BURNERS FROM S. ARABIA

Three incense burners from the same town shown together are reckoned old in make and shape, even in Arabia. One is of wood; another of pottery; the third of stone. Besides being used for incense, they were handed from one smoker to another that pipes might be lit at the glowing charcoal in the bowls.

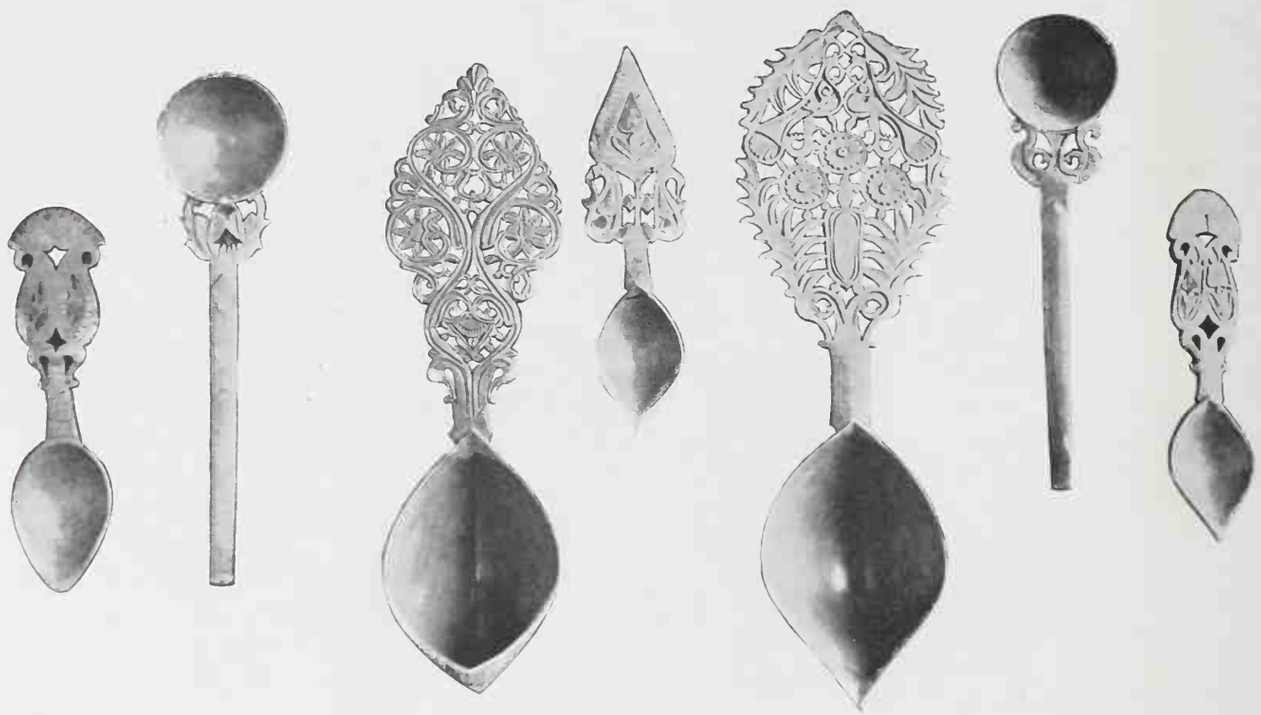
In the shield bearing the collection of locks and keys, the topmost and coarsest lock is of Turkish make. The word workmanship better applies to the decorations of the wrought-iron keys—Indian, some of them—or to the midmost Arabian wooden lock like that on the safe. This lock, with its wooden key, is unhappily crumbling fast, and must be of great age. The house door whence it was taken was carved in like manner on the outside. Inside—an Oriental trait—the surface was left quite rude. The small brass padlocks in attempted imitation of devices or animals came from Persia.

The massive iron lock and key photographed in company with a wooden comrade, which is almost as large as a small poker, was purchased in Bahrein.

The Persian spoons grouped together came from Abadeh, in Persia. They are carved in extremely light wood, and float on the surface of big wooden bowls filled with various fruit drinks or honey-water. In England we wrongly suppose that sherbet in the East means a particular beverage. On the contrary, the word (from *shrub*, to drink) applies to various liquids often cooled with snow. Those who are thirsty simply raise the spoon itself to their lips.

Among the abstemious Arabs, another favourite means of quenching thirst is to partake of sour milk. The two milk-bowls brought back by Mrs. Bent are fine specimens of their kind, and valuable. Both are hollowed out in wood, which is inlaid with minute patines of silver in different patterns.

Of all the curiosities in the house, few interested me more than the Abyssinian chair, destined for the British Museum; partly because its plaited thongs reminded me of the mouldering seats in the museum at Cairo, of sofas and stools disinterred from Egyptian tombs, more old, more fascinating than any other



SHERBET SPOONS FROM PERSIA

ARABIAN MILK-BOWLS

wooden furniture I know of; partly because Boer settees seen in South Africa have just the same leathern thongs used, instead of cane or rush plaiting, for their seats. The story of this chair, so odd in shape, being much wider at the back than the front, was told me by its present owner from her diary written in Abyssinia.

While travelling far inland in Abyssinia, Mr. and Mrs. Bent fell by chance into the midst of a wedding feast, which they were invited to join.

Before leaving, it was discovered that the headman was casting eyes of envy on a sun-umbrella belonging to the strangers, compared with which the chair of his grandfathers was as nothing. A barter was made with mutual gratification, and a Sheffield knife added in complimentary thanks. So the chair, of a rich coffee-brown, both its carved legs and leather-twisted thongs matching in hue, was tied on mule-back to swing some hundreds of miles, till it should reach its present resting-place—its destination being finally the British Museum.

ABYSSINIAN CHAIR OF HOUSEHOLD STATE

Last and chief in the collection comes a carved soap-stone beam—a monolith from the "Great Zimbabwe," which ruined fortress appears to have been the capital of a long series of prehistoric gold-workers' strongholds in South Africa. In his *Ruined Cities of Mashonaland*, Mr. Bent graphically describes the high inland plateau surrounded by weird hills, gorgeous with tropical vegetation, where these giant circular ruins stand. Whether Mashonaland was Ophir, or the sacred land of Punt, who can yet decide? But in any case, from the internal evidence of his discoveries in the ruins—this our stone being one witness—Mr. Bent was persuaded that these ruined temples were sacred to that gross "stone-worship" known alike to Phœnicians and early Arabians, who worshipped in this sense a tower said to have been raised by Ishmael, their patriarch. Such also, he says, was the idolatrous tower of Penuel, belonging to the Midianites, destroyed by Gideon. This aged cult of honouring life on the earth, thus symbolised, was often allied with that of Motherhood, of which the vulture was a recognised emblem. And this stone was found on a temple platform which had been decorated with similar monoliths that were lying around. Many were pillars each topped by a rudely-carved vulture; others showed a rosette in their geometric various adornments; and this, so Mr. Bent insisted, is a peculiar mark of the Phœnicians.

Other discoveries there were of pottery vases, showing fragments of processions; of soap-stone objects and of gold miners' implements. From these the traveller could conjure up a dim entrancing vision of the frowning ancient fortress, with its massive time-defying walls of stone, its tortuous guarded approaches; its mysterious temples, with these sacred stones bristling about its platform and towers; while within lay the secret chambers of the gold furnace.

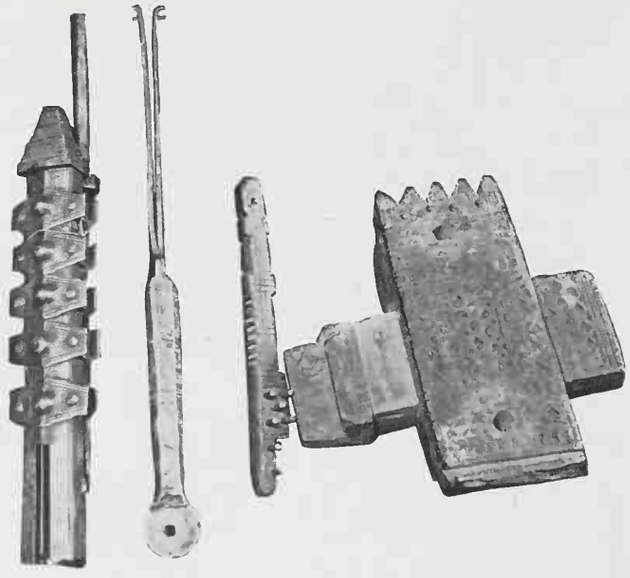
To sum up, Mr. Bent was persuaded that here were proofs

LOCKS AND KEYS ARABIAN, PERSIAN, INDIAN, ETC.

CARVED SACRED STONE FROM MASHONALAND

sufficient of enormous gold workings, which must have produced that gold brought "from Arabia" which is so familiar an expression in the Bible. Yet centuries earlier than the days of David and Solomon, this Arabian gold was mentioned in Egyptian inscriptions and in Assyrian; while but shortly before the Christian era the Romans also quoted the plentiful wealth of Arabian gold. The said gold was not found in Arabia itself, but fetched thither by its merchantmen and ships.

This stone was brought away with several of its kind, its fellows being given to the Cape Museum.



TWO LOCKS AND KEYS FROM HADHRAMOUT, S. ARABIA

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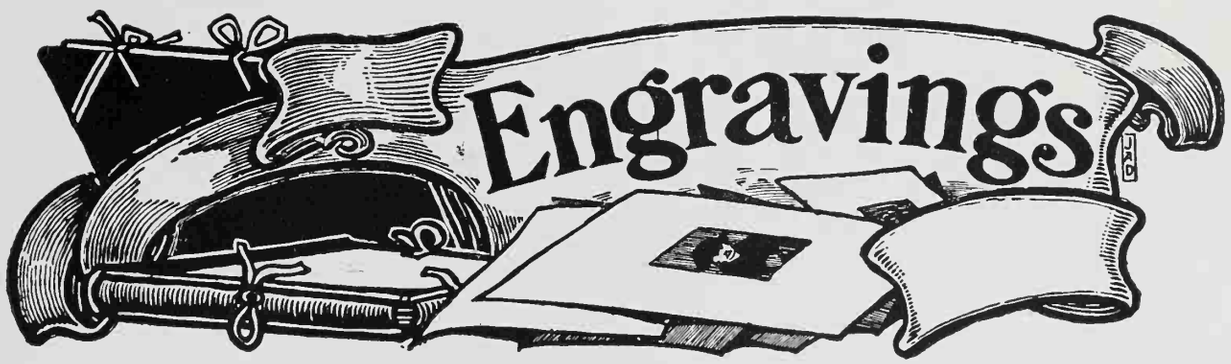
LIB.

THE NEWLY ELECTED M.P.

ON HIS WAY TO THE HOUSE OF COMMONS, 1835



Albrecht Dürer Woodcuts Part II. By N. Peacock

It must be borne in mind that the four series, namely, *The Apocalypse*, *Large Passion*, *Life of the Virgin*, and *Small Passion*, appear under two forms—without letterpress and with letterpress on the reverse side of the page. The four books issued as printed and published by the artist himself all bear the same imprint at the end :—"Impressum Nurnbergæ per Albertum Durer pictorem." The year 1511 also witnessed the publication of the "three large books" (in the following order, *Life of the Virgin*, *Great Passion*, and *Apocalypse*) as a connected work. For this publication a new edition of *The Apocalypse* was prepared, to which a title-page was added. *The Life of the Virgin* was augmented not only by a title-page, but by the addition of *The Death of the Virgin*, B. 93, and *The Assumption*, B. 94, and *The Great Passion* received a title-page, B. 4, *The Last Supper*, B. 5, *The Betrayal*, B. 7, *The Descent into Hell*, B. 14, and *The Resurrection*, B. 15. This magnificent "Book" opens with the frontispiece to *The Life of the Virgin*. In *The Apocalypse* the original Latin text was retained, printed in the late Gothic characters of the 1498 edition. For *The Life of the Virgin* and the two *Passions*, the Benedictine monk Chelidonius, a friend of Dürer, composed explanatory verses in Latin; these were printed in the Renaissance characters already adopted by the Italians, and designed by them in imitation of the old Roman handwriting. At the end of each of the four "books" Dürer's warning to pirates and imitators will be found as follows :—

"Heus tu, insidiator, ac alieni laboris et ingenii surreptor: ne manus temerarias his nostris operibus inicias, cave! Scias enim a gloriosissimo Romanorum Imperatore Maximiliano nobis concessum esse: ne quis suppositiciis formis has imagines imprimere: seu impressas per imperii limites vendere audeat: quod si per contemptum, seu Avaricie crimen secus feceris: post bonorum confiscascionem tibi maximum periculum sebeundum esse, certissime scias."

On the 3rd January, 1512, the Council of Nuremberg issued a decree prohibiting the use of Albrecht Dürer's monogram, which ran thus :—"Item. A stranger who has sold prints in front of the Rathhaus, amongst which are some bearing the mark of Albrecht Dürer, copied fraudulently, must engage on oath to remove all these marks, and to sell no work of the kind here. In case of contravention all these prints shall be seized and confiscated as spurious. Given on the Saturday after the Circumcision, 1512." But, in spite of warnings and protests, copies continued to be made.

St. Jerome in his Cell, B. 114, and the *Holy Trinity*, both published in 1511, are favourites with collectors, the latter being a superb example of the art of wood-engraving, and showing in a marked degree the characteristic manner of the artist. This cut may be looked upon as a variant of the central group of the *All Saints* picture in the Imperial Gallery, Vienna, which was painted for the chapel of the Landauer Cloister. Care should be taken to procure a fine print of the *Holy Trinity*, as the early impressions of this cut stand unrivalled in the master's work for exquisite softness of tone. At the bottom of this cut the tablet with monogram and date will be found. In B. 114, which has been copied four times on copper, the monogram and date are placed at the bottom of the sheet to the right, while in the *Mass of S. Gregory*, B. 123, another fine specimen of the same year which has been copied five times on copper, the monogram and date will be found on a stone at the bottom of the cut to the left.

Between 1512 and 1515 Albrecht Dürer was busy with the designs for the *Triumphal Arch of the Emperor Maximilian*, which represents one of those "triumphs" so dear to the royal art-patron of this

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period. In ninety-two blocks this extraordinary pictorial record measures, roughly speaking, ten feet long by seven feet wide. The twenty-four cuts, which illustrate the most telling events of the reign, are remarkable for their extreme delicacy. It is difficult to assign a date to the first printing, but a few trial proofs of portions of the *Arch* are to be found in the various national collections.

ST. JEROME IN HIS CELL

The second printing or first edition of the entire *Arch* was issued in 1559, forty years after the death of the Emperor, by whose order it was executed, and thirty-one years after that of the artist mainly responsible for it. A copy of this issue in the Imperial collection at Vienna bears the inscription, "Gedruckt zu Wien in Oesterreich bey dem Raphael Hofhalter auf Pohlnisch Skrzetusski genannt M.D.LIX."

A third printing, supervised by Bartsch, appeared in 1799, "A Vienne, chez T. Mollo," when the twenty-one missing blocks were replaced by copperplates done by the editor. This issue consists of two editions, varying slightly.

Though a careful study of the water-marks and texture of paper used by Dürer is a distinct help to the collector, yet too much reliance cannot be placed upon these tests, for genuine examples may be found which do not support their application, while unsatisfactory impressions occasionally bear authentic water-marks. The fact that woodcuts were printed off on larger and thicker sheets than were the copperplate engravings leads Hausmann to consider that the water-mark test is more frequently applicable in the case of the former. In many instances the water-marks show that the paper used for wood and metal engravings, though of different quality, must have come from the same mills. The same authority mentions twenty-one different symbols figuring as water-marks throughout the woodcuts, from the Great Bull's Head to the double Roman capital A A with a cross between the two letters. The paper generally used between 1480 and 1500 was the well-known Bull's Head (with upright line rising between the horns, surmounted by a flower). Fine impressions

of woodcuts, unfortunately extremely rare, may be recognised by the perfect state of the blocks—the absence of springs or rents in the border lines, and of worm-holes. The weakening of the sharp edges by the weight of the press soon caused the impressions to become rough and coarse; the peculiar softness in tone of a print, its clearness and sharpness of line, are therefore sure signs of a "lovely" impression.

The sale of any collection at which fine examples of Dürer are to be found invariably means keen competition, though in England there is a tendency to pay large prices for the *favourite* engravings, while the lesser known engravings and the woodcuts are not so eagerly sought for. In the early sixties prints could be picked up for comparatively small sums. Willshire in his *Ancient Prints* mentions buying a good copy of the *Apocalypse* for £5, for which he had to pay £16 in 1870. At the recent Cornill d'Orville sale £320 was bid for a set in only moderate condition. *The Life of the Virgin* (20 proofs) realised £150, while £175 was paid for *The Large Passion* (12 proofs). The ninety-two prints of *The Triumphal Arch of Maximilian* were knocked down for £105 at the Angiolini sale.

Illud vero laude non caret / cũ Flandros / atq; Sicãbros
suos valida manu inuiſeret / vt reges Angliae partes / ad-
uerſus regem Franciae tueretur / Id quod ſine ſanguine
fieri nequit / Vnde cũ iã vtraq; ex parte dimicatũ eſſet for-
titer / ac vtrinq; haud pauci occubuiſſent / victoria potitus
eſt Caeſar / deinde Terrauonã ſolo aequauit Terrauonia / oppugnationem non ſuſtinẽs /
pacta pacecum Caeſare / in poteſtatem illius recipitur.

TROOPS ENTERING A TOWN AFTER A SIEGE

Within a limited space an account of any branch of the great German's artistic activity must necessarily be very incomplete. Those who find delight in these *human* pages should study the magnificent

THE HOLY TRINITY (B. 122)

collection of Dürer prints in the Print Department of the British Museum. This collection includes a series of woodcuts, almost complete, "unrivalled in quality and condition"—*The Little Passion*, a set of proofs; *Life of the Virgin*, first state, without text; *Great Passion*, *Life of the Virgin*, and *Apocalypse*, all with Latin text, edition 1511; and a *Triumphal Arch*, dated 1515.

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED MINIATURE.

DEAR SIR,—I am taking the liberty of sending a photo of a miniature on ivory in gold frame, and should esteem it a favour if you, or your readers, could give me any information as to who the lady is, and by whom painted. It is signed "T. D., 1779," just in front of curl on neck. The miniature is just half the size of photo.

Thanking you in anticipation,
I am, yours truly, A. ASHE.

UNIDENTIFIED MINIATURE

NELSON JUGS.

DEAR SIR,—The first of these two Nelson jugs (of which I enclose photographs) is fairly common; but I have never seen the counterpart of the second.

Can you, or any of your readers, suggest an explanation of bulgy excrescences on either side of the head?

Both vessels are of a heavy make of stoneware (Doulton's, I think) of a creamy buff tint, the hat being brown.

NELSON JUG (I.)

"Trafalgar, 1803," is inscribed on the base of the second; and below that there appears to have been a name or inscription, but it has been obscured in the firing. The first is not marked.

Yours faithfully,
F. GORDON BROWN.

T. WHEILDON, OF DERBY.

DEAR SIR,—Will you kindly let me know when "T. Wheildon, of Derby," was casting large bells. I have bought a large bell weighing two cwts. from Trentham Hall, with the name "T. Wheildon, Derby," in raised letters, and should like to know the age of it.

Yours respectfully,
G. F. ASTON.

PRINT OF CHARTERHOUSE.

DEAR SIR,—Can you tell me whether the print of which I append a description is extracted from any publication? The only copy which I have seen is in the British Museum, but there are no particulars. It is a large (perhaps 16 in. by 10 in.) plate—bird's-eye view of Charterhouse, with lettered references in margin to various parts. Published by Timothy Jordan and Thomas ——well (first syllable obliterated), Sutton Nicholls delt. No date, but apparently about 1770. It is not the smaller bird's-eye view, so often to be found, which, I think, Sutton Nicholls also did.

I shall be very grateful if you can refer me to the original provenance of this print.

Believe me, dear sir, yours very truly,
GERALD S. DAVIES,
The Master of Charterhouse.

NELSON JUG (II.)

UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING.

DEAR SIR,—Could you identify picture and artist? The picture is damaged and also fly-marked, as it shows up in photo. Pencil and water-colour, 26 in. by 30 in. It is signed, but too faint to be certain.

Yours, etc.,
H. R. ABBOTT.

UNIDENTIFIED PORTRAIT.

SIR,—It is on record in my family that the photo of enclosed oil-painting now in my possession was the brother of my great-great-grandmother—a certain Roger Askew, one of the Cumberland family of Askew. This Roger was married in 1697, and died 1737. Probably the portrait would be painted about the earlier date. He resided in London. What I want to ascertain is—if you can tell me this from a photo—whether the original is still likely to be by any noted painter. I think it is well painted, but am not sufficient of a judge to know its value in that way. It seems to me a little like Kneller's style. It came into my family *from* Roger Askew; but there is always the chance that it might not be his own portrait, but that of some man of the time, or of a brother who was a lawyer or barrister, I believe, of some note. Is the dress the dress of the period, or does it denote any particular office?

Truly yours,
ELEANOR CADDY.

P.S.—The idea of this being a portrait of a man of the time (not Roger Askew) arose from an artist telling me he thought he had seen it elsewhere.

"THE YELDHAM OAK."

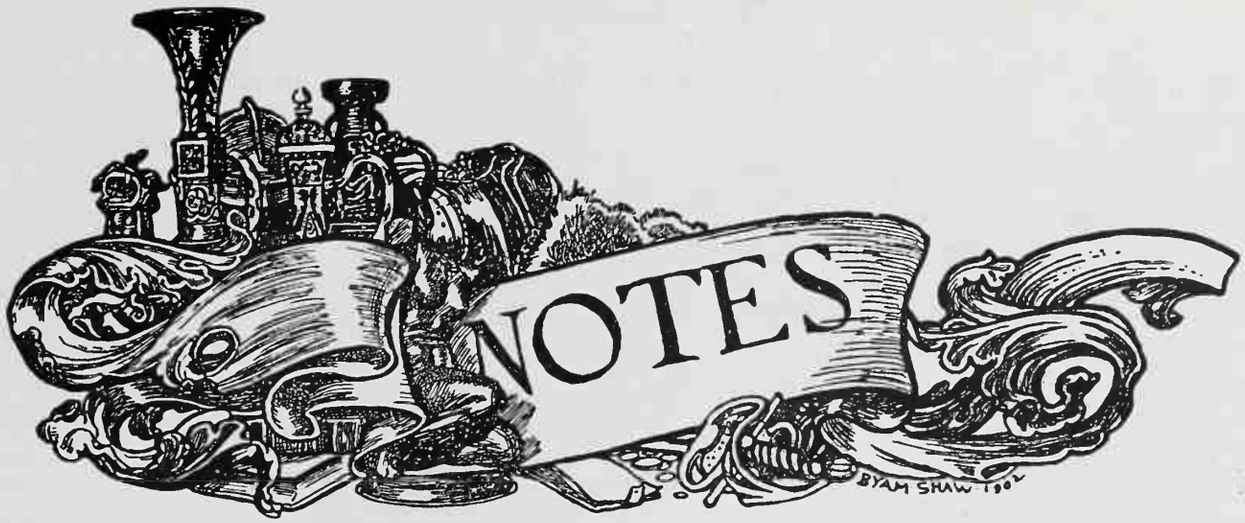
DEAR SIR,—I shall be glad if you will help me to discover where the picture of *The Yeldham Oak*, at Great Yeldham, painted by James Ward in the year 1833, and exhibited at the Royal Academy in 1834, is at the present time.

James Ward stayed with my grandfather at Spencer Grange for two weeks while he was painting the picture, of which I have an account in my grandfather's diary. While staying there he also made chalk drawings of Lewis Way and his wife, Caroline E. Way, my grandparents, which are now in my possession.

I have also a study of the Yeldham Oak with a meet of the hounds round it, which he gave to my grandfather. If possible, I should be pleased if you could publish a photograph of the picture.

Yours faithfully, HERBERT W. L. WAY.

UNIDENTIFIED PORTRAIT



IT has often been remarked with regret how difficult it is to establish nowadays—and how dangerous to affirm—the identity of this or that valuable piece of furniture or china, although the specimen may be "said" by family tradition to have belonged to an historical personage. Let us hope that the coming generation will not have equal cause to blame the present guardians of beautiful things! If an engraved plate be not always possible on the furniture, then a strip of parchment as a label could surely be affixed, say, inside a drawer; or a household book of heirlooms and relics could easily be kept, with proper entries of dates and history.

Pope's Reading Chair

The genuineness of Pope's chair, belonging to Sir Bruce Seton, Bart., of Durham House, Chelsea, is fortunately indisputable, and what the owner himself has written on the subject may here be quoted: "My maternal uncle, the Rev. Dr. Parry-Hodges, Fellow of Winchester College, was for forty years Vicar of Lyme Regis. He was a great collector of pictures, books, plate, china, and furniture. Among his parishioners at Lyme Regis was a near relative of Alexander Pope, who had inherited this chair, and who gave it to my uncle. The chair came to me as the residuary legatee of the late Dr. Parry-Hodges, who died in the eighties."

POPE'S READING CHAIR

So much for facts. It seems unlikely that this curious chair ever belonged to Pope's father, the Lombard Street merchant, even when the family settled at Binfield, near Windsor, where in the forest the boy-poet, twelve years old, meditated on a great epic—that unfulfilled dream of his life. This oddly devised reader's seat seems a forerunner of the later "conversation chairs" which were copied from the French, being, however, lighter in make than this one, and with a stuffed ledge at the back.

Pope's chair was not meant to be sat in after the usual way. The sitter straddled across its narrow saddle-shaped seat, and, turning his face to the back, laid his arms thereon, using the book-rest, that can be raised or lowered at will. Judging by the small size of this rest, Pope apparently studied no heavy tomes with its aid. But was it not useful for his note-book? Hereon, some believe, he laid his scribbling pocket companion, in which were jotted down those happy thoughts which struck him at odd moments, and which the poet later dovetailed together with exquisite care. One remembers his famous saying of himself, that "poetry was his only business;

idleness his only pleasure." In this very chair Pope wrote, maybe:

"An honest man's the noblest work of God."

In any case, the chair came from the villa at Twickenham, whither the successful poet brought his aged parents, to surround them with tender care, and where he himself passed away at what is the middle of life to most men, but which to his puny, outworn body meant old age. (Born in 1688, Alexander Pope died in 1744.) Pope can hardly have become possessed of this chair because it was the mode—he who loved the fashion as he did to "play the politician about cabbages"; more likely, he had it invented to give himself relief of posture, besides a rakish air which would make the town talk.

However that may be, one can fully believe that in this very chair he sat whilst making his famous declaration of impassioned feelings to Lady Mary Montagu; when on returning from Constantinople she came to reside at Twickenham, and fired afresh the admiration of the poet, who had till then only dared to hint his thoughts in letters. Imagine the dwarfish mannikin, laced into his linen bodices to keep him upright! With what pathetic vanity and nervous self-distrust he must have made preparations to receive the lady of his devotion. On foot, or even sitting in his grotto, he must appear to disadvantage, compared with his friends—men of wit, rank, and fair stature. But in his unusual chair and posture the poet might well feel himself somewhat of a ruffling gallant. He believed the woman of brilliant intellect must judge him otherwise than her foolish sisters. She would look on him not as a man, but as a mind.

And so he cast the die; he spoke — and she laughed! The iron entered into his soul; and he whom Bolingbroke wept over as the most tender of friends never forgave Lady Mary's scorn. Later we may picture him condescending to converse from this Pegasus saddle with his other woman-friend—dull, fair Martha Blount, who was also unkind enough in his last sickness. She, most likely, would disapprove of so outlandish a piece of furniture.

The chair itself is of mahogany, in excellent preservation. It was found necessary to renew the green leather seat and thick-set brass nails; but in doing so the original has been copied with reverent care.

DUTCH CRADLE

Ancient Dutch Cradle

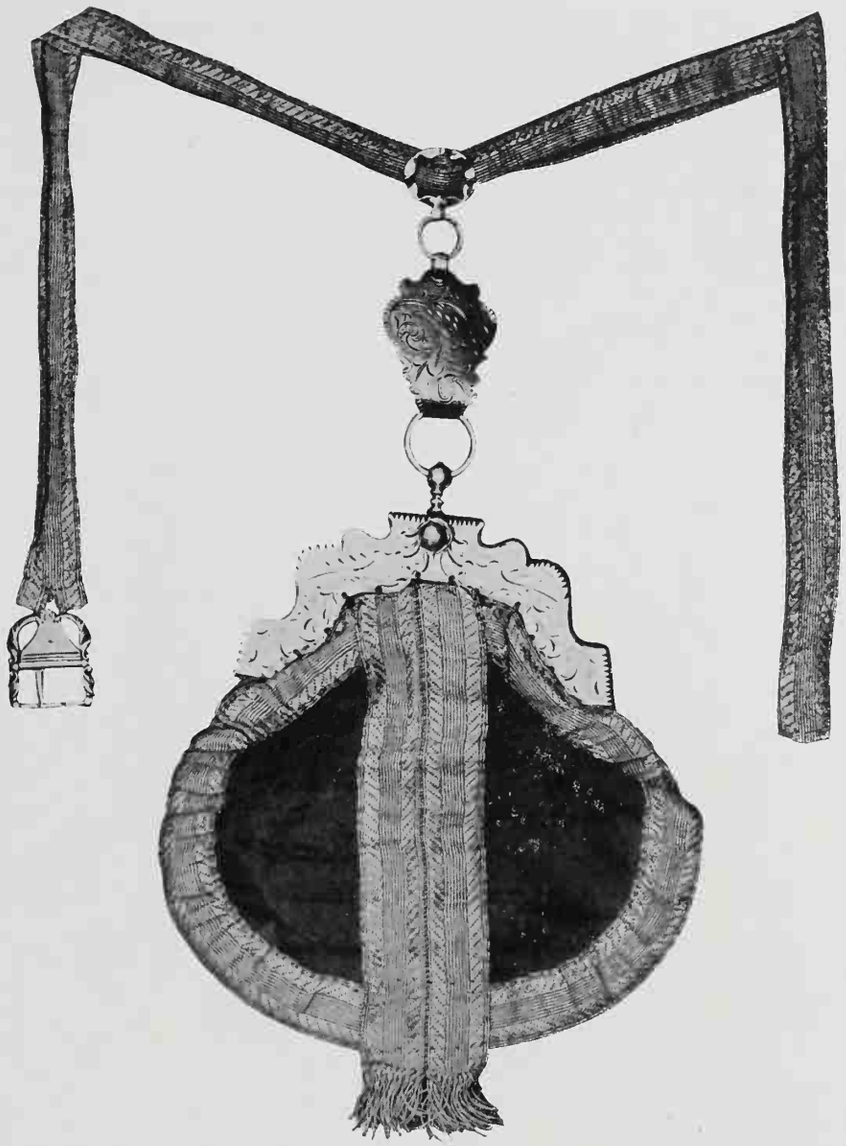
This also belongs to Sir Bruce Seton, and is a particularly beautiful specimen of Low Country carving. It was sold at Christie's some years ago for a somewhat long price to its present owner, having formed part of a famous private collection in Yorkshire. Noticeable is the head-board, that can be raised like a lid, in order to either admit the head of the infant occupier, or else to allow a little child to sit up freely in this crib and look about the world of its nursery. The linings of this cradle are of dark crimson moreen, and, oddly, the lace border, fastened with dim brass nails round the top, is of Greek design.

An Old Sporran

In the possession of Mrs. Hallett, of Burwood, Rotherfield, is a very interesting old sporran, which was given by King James I. to Mrs. Ross. This lady rode in the battle of Culloden with her husband, and during the battle had three horses shot from under her. The bag is of red damask silk trimmed with silver lace; the mounts are of silver which is lightly chased, as is the connection by which the pouch is suspended to the two rings and clasp. The buckle is Flemish, and bears the old Edinburgh hall mark. The band is of silver lace.

Our Plates

The pictures of *Queen Elizabeth* and *Lord Darnley of Lennox*, reproduced in our present issue, complete the illustrations to Dr. Shaw's article on "An Early English Pre-Holbein



OLD SPORRAN

School of Portraiture," contained in the October number of THE CONNOISSEUR MAGAZINE. The widespread interest which this article aroused will be increased by the additional proofs which these works afford of the existence of an indigenous British School of Painting, capable of producing pictures of a high order. The silhouette of a lady in a high hat is a practically unique example of its kind. It is painted on plaster with great delicacy, the work on the subject's hair and shawl being executed with a fineness it is almost impossible to reproduce. One of its most uncommon features is that the dress is in colour. The picture of *Water Lane, Dedham*, by John Constable, R.A., is an extremely interesting example of the painter, showing as it does the Suffolk village with which his name is so largely identified. It is one of his early works, and is painted with more regard to topographical accuracy and less to atmospheric effect than is the case with his later pictures. The church which appears so prominently in the background is the one which is seen in so many of his works. A review of Mr. Arthur Hayden's work on *Royal Copenhagen Porcelain*, from which the illustration is taken, will be found in "The Connoisseur Bookshelf." From an aquatint in colours is reproduced the illustration of *The Newly Elected M.P. on his way to the House of Commons*, which throws an interesting light on the travelling equipage of our forefathers. It will be noticed that the luggage is confined to one large trunk for the personal belongings of the M.P. and his lady, the presence of the latter being implied by that of the maid, who is seated behind with the footman. The portrait of *Mrs. Scott Moncrieff, née* Miss Margaretta MacDonald, which appears on the cover, is taken from the well-known picture, by Sir Henry Raeburn, in the Scottish National Gallery. This work goes far to disprove the old contention that Raeburn could not

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ARCHBISHOP TILLOTSON'S SIGNATURE

paint a beautiful woman, as it is one of the most fascinating renderings of feminine charm which has emanated from the British School. Apropos of Raeburn, we may remind our readers that a profusely illustrated life of this artist, by Mr. James Greig, forms the extra number of THE CONNOISSEUR MAGAZINE, now in course of issue. The authority of Mr. Greig as one of the leading critics and experts on the works of the British School is generally recognized, and his recently published *Life of Gainsborough* has already attained the position of a standard work of reference. The *Life of Raeburn* contains much new and interesting matter, and the most complete descriptive catalogue of the artist's work which has yet been issued. A number of the illustrations which it contains are from paintings by the artist which have never previously been reproduced.

Archbishop Tillotson's Signature

THE accompanying signature is from an Indenture of Covenant dated May 17, 1680, a date when John Tillotson was Dean of Canterbury, and relates to property in the place of his birth, Sowerby, West Riding of Yorkshire. The original document is in the possession of Mr. J. Selwyn Rawson. John Tillotson was consecrated Archbishop, May 31, 1691, and died November 22, 1694.

Books Received

Illuminated Manuscripts, by J. A. Herbert, 25s. net; *Old English Libraries*, by Ernest A. Savage, 7s. 6d. net; *Romano-British Buildings and Earthworks*, by John Ward, 7s. 6d. net. (Methuen.)

The Architecture of the Renaissance in France, 1495-1530, 2 vols., by W. H. Ward, M.A., £1 10s. (Batsford.)

Royal Copenhagen Porcelain, by Arthur Hayden, £2 2s. net. (T. Fisher Unwin.)

The History of Painting, Vol. VI., by Haldane Macfall, 7s. 6d. net; *Filippo Lippi*, by P. G. Konody, 1s. 6d. net; *Andrea Mantegna*, by Mrs. Arthur Bell, 1s. 6d. net. (T. C. & E. C. Jack.)

Sacred Symbols in Art, by Elizabeth E. Goldsmith, 6s. net. (Putnam's.)

The Bargain Book, by Charles Edward Jerningham and Lewis Bettany, 7s. 6d. net; *Costumes, Traditions, and Songs of Savoy*, by Estelle Canziani, £1 1s. net. (Chatto and Windus.)

Albrecht Dürer, His Engravings and Woodcuts, and *Andrea Mantegna and the Italian Pre-Raphaelite Engravers*, by A. M. Hind, 2s. 6d. each net. (Heinemann.)

History of the Castle of York, by T. P. Cooper, 12s. 6d. net. (Eliot Stock.)

Scenes and Characters of the Middle Ages, by Rev. E. L. Cutts, 7s. 6d. net. (Alexander Moring.)

A History of England, by C. R. L. Fletcher and Rudyard Kipling, 7s. 6d. net. (Clarendon Press.)

The Adoration of the Magi by Jan Mabuse, by M. W. Brockwell, 10s. 6d. net. (Athenæum Press.)

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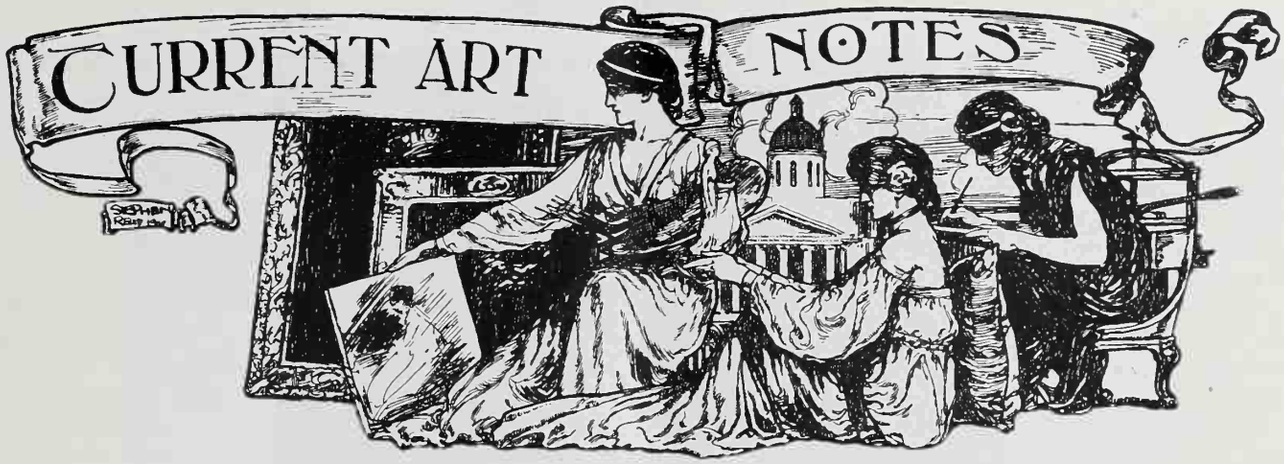
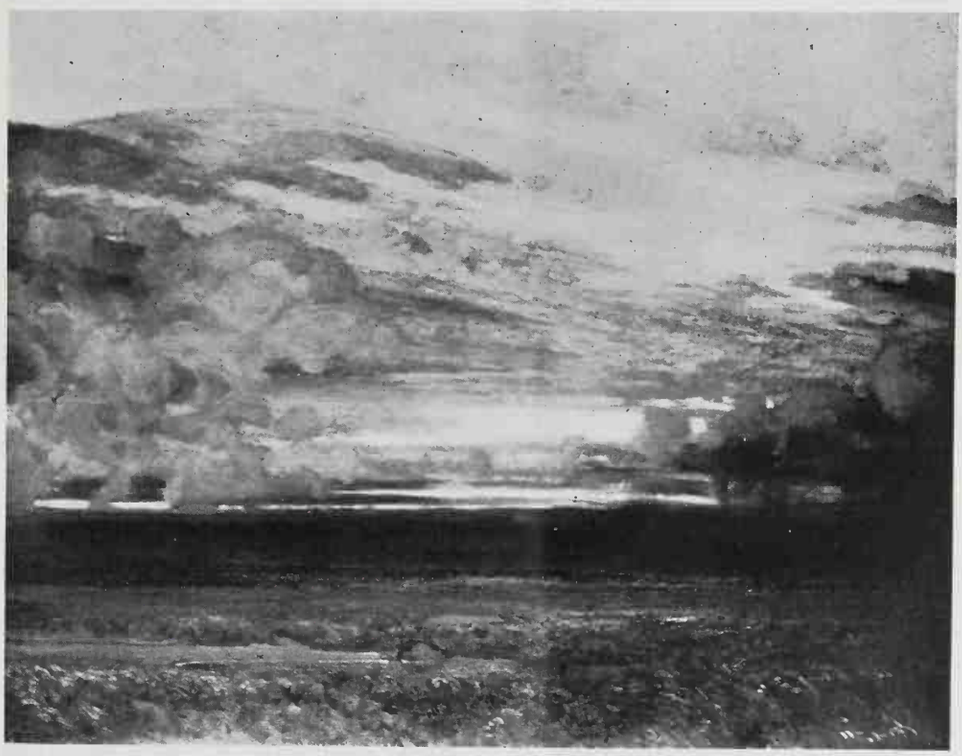
DARNLEY OF LENNOX.
A.D. 1567.



THE one hundred and thirty-sixth exhibition of the Royal Society of British Artists was marked by an entire absence of work that attracted attention either by the eccentricity of its execution or its marked novelty of outlook; nor was this absence to be overmuch regretted. In the art world of recent years there has been too much striving after novelty for novelty's sake, and the result has not been art, but affectation. Good art generally presents itself in a familiar guise; its originality does not depend upon strange tricks of technique, but in the ideas that underlie it; and these are best expressed in forms that are most familiar, in the same way that our greatest writers have clothed their imagery in the simplest and most easily understood diction. Two of the most original pictures in the exhibition—original in the sense of being the spontaneous expression of the artist's moods, and not the borrowed reflex of other men's emotions — were ordinary in their subjects and orthodox in their handling. These were Sir Alfred East's *Solitude*, and *Silvery Night*, by Mr. Alfred Hartley. The theme of the former was of the simplest—a plain, almost level to the verge of the horizon, under a sky tenderly radiant with the approaching light of the rising sun. It would be easy to vulgarise such a subject by heightening the tones and forcing the colour contrasts, and so gain in superficial effect what would be more than lost in depth of sentiment and reposeful harmony. Sir Alfred had resisted any such temptation; his most vivid pigments were tender pink and slate, with just a gleam of yellow along the crest of the horizon. No vestige of humanity appeared on the canvas, and yet, like all good pictures, it was filled with the feeling of humanity. The solitude was not that of loneliness, but of tranquillity — of tranquillity after storm. The dark clouds had parted to the

The Royal Society of British Artists



SOLITUDE BY SIR ALFRED EAST

left and right, and in the broad rift between the sky was suffused with a warm pink glow, broken up into infinite cadences of tone, the herald of a coming dawn—a dawn of promise, as that of hope coming to a trouble-worn soul.

Mr. Hartley's picture was also conceived with great simplicity; a distant landscape silhouetted against the sky occupied the lower part of the foreground, above which the moon was gliding from behind the shadow of a dark cloud. The soft luminosity of the moonlight, silvering the edges of the floating clouds and suffusing the tranquil depths of the still night sky, was beautifully expressed. As in Sir Alfred East's picture, there was an atmosphere of perfect peace. Mr. John Muirhead's *A Picnic by the River* was a vigorous and direct piece of work. In *Shadowland* Mr. J. W. Schofield is represented by another of his moonlight effects—that luminary itself not being visible, but showing its presence by its light on a white house and a broad expanse of roadway. The effect attained was true to nature, and marked by poetical feeling. Mr. A. H. Elphinstone seems to have strayed slightly towards the paths of post-impressionism. His *White Ensign*, which showed a coastguard station perched among a range of grass-crested sandhills, was as powerful as one would wish; but it was power unrestrained by delicacy. The colour was harsh and crude, and lacked tone and gradation. A view of *Brixham Harbour*, with the distant lights of Torquay just peeping above the entrance, formed the theme of Mr. H. K. Rooke's large twilight effect. The contrast between the artificial light and the dying glory of the day was well managed, and the charm of the evening atmosphere beautifully expressed.

SILVERY NIGHT BY ALFRED HARTLEY

Turning to figure subjects, the first that attract attention were the portraits by Mr. P. A. Laszlo of *Miss Eva F. Guinness* and *Charles Holme, Esq.*; both were good, the latter especially. Though professedly only a sketch, it was carried far enough not only to satisfy the eye, but to reveal the full personality of the sitter; while in technique and execution it stood above anything else of its kind in the exhibition. Mr. Frank O. Salisbury had a gracefully posed portrait of Mrs. Rensburg, and Mr. Joseph Simpson contributed another of his broadly painted interior scenes, entitled *Summer*, representing a lady leaning on a table beneath a square window, through which the form of a man was visible. It was clever both in composition and handling; but the art of the picture was too apparent, and made it appear lacking in sincerity.

Old Masters at the Grafton Gallery

THE exhibition of Old Masters at the Grafton Gallery in aid of the National Art Collection's Fund, if it does not equal the wonderful display of last year, is yet one which does honour to the Committee, through whose exertions such an interesting assemblage of pictures has been brought together. The most noteworthy feature of the exhibition is the large representation of works by the Italian primitives, the early Florentine masters especially being seen to great advantage. There are also examples of the early schools of the Netherlands, Germany, France, and Spain; a fine group of Dutch seventeenth-century pictures; a somewhat unequal display of British masters, and isolated examples of other European schools. Last, but not least, in the end gallery there is a splendid array of drawings, chiefly by British artists, to which a special article will be devoted in next month's CONNOISSEUR MAGAZINE.

The scope of the exhibition includes practically the whole range of European art. The latest name in the catalogue is that of G. F. Watts, who died so recently as 1904; and backwards from him the names bridge the centuries—in an arbitrary fashion which omits many phases of art entirely, but leaves hardly a single decade without some representation—to the time of Duccio di Buoninsegna, 1255-1319, who now, even more than Cimabue, is looked upon as the true father of modern art. This painter is represented by four fragments of his masterpiece, the famous double altar, which, just six hundred years ago, was carried to the sound of trumpet, drum, and bell from his workshop to the Cathedral of Siena, his birthplace. There the great bulk of it still remains—the central picture representing the Madonna and Child attended by twenty angels, and worshipped by six saints and the four patrons of the city; and over two

MRS. BEDINGFIELD BY T. GAINSBOROUGH PHOTO MEDICI SOCIETY LTD.

score of the subsidiary panels illustrating the childhood, passion, and resurrection of Christ, and the closing scenes in the life of the Virgin Mary. The four panels formed a part of one of the two predelle—each consisting of seven panels—one only of which has been taken from the cathedral. The series in this predella represented the life of Christ between His childhood and passion. Though these four fragments of a fragment are divorced from the great work of which they formed an integral part, and therefore cannot be viewed as the artist intended, as subsidiary portions of a complete design, homogeneous in its unity as a Greek statue, they are in themselves wholly beautiful. Quaint as the conceptions seem, they are elevated by the nobility of their design and the depth of their religious feeling into the domain of great art, and show conclusively how Duccio, though borrowing from soulless Byzantine types and motives for his work, was strong enough to vivify them into life with the spirit of his genius.

Characteristic examples of this master's school are the two examples by Ugolino da Siena. Not so fortunate in its representation is the contemporary school of Florence. To Giotto, who shared with Duccio the glory of laying the foundations of Italian art, is ascribed a majestic *Salvator Mundi*, which, however, shows little evidence of being by that artist or belonging to his period. To make amends for this the art of Florence a decade or two later is superbly represented in the polytych of

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ST. MICHAEL BY VERMEJO PHOTO MEDICI SOCIETY LTD.

The Crucifixion and Saints, signed by Giotto's pupil, Bernardo Daddi, and dated 1348. Though hardly Bernardo's *chef d'œuvre*, as the note in the catalogue, quoted from an article by Mr. Roger Fry, would have us believe, it is a work of exceptional interest, beautiful in its colour and tonality, yet somewhat lacking in the vigour which distinguishes some of the other authentic examples of this scarce master. Another follower of Giotto, Agnolo Gaddi, is well represented in the three detached portions of a triptych representing the Saviour, and the Angel and Virgin of the Annunciation. Of exceptional interest is the *Madonna and Child* originally ascribed to Masaccio's follower, Gentile Fabriano, but which there now seems little doubt is by the master himself, and, as such, is the only authenticated example by him in England. Badly treated as this work has evidently been in the past, it yet shows in the monumental dignity of the design the genius of this rare artist, who in his short life of twenty-seven years reshaped the traditions of art, and so laid the ground-plan on which Raphael, Michael Angelo, and their company were to erect such a lofty structure. Masaccio's was the new art; but side by side with his the old order of painting flourished, here exemplified by the two important panels by Filippino Lippi, *Moses Striking the Rock* and *The Worship of the Golden Calf*, which, though later in date, belong to the earlier tradition. These fine works of Botticelli's greatest follower owe their identification to Sir Claude Phillips. Quaint in their conception, flamboyant in their over-gorgeousness of detail, they are yet impressed with that exquisite feeling for beauty which the artist derived, with many of his mannerisms, from his master. Fra Bartolommeo's *Holy Family* carries us another decade or two further towards the great period of Renaissance art. It is a characteristic example, both in its dignity and richness of colour, and in its academic deadness of an artist who, whatever his failings, at least helped to make ready the way which his greater successors were to tread with such ease and assurance. One of the greatest, Andrea del Sarto, is here represented, but not at his best, despite the warm eulogy of Crowe and Cavalcaselle on the picture shown — a scene from the history of Joseph, showing *Joseph Discovering Himself to his Brethren*. Strong doubt has been cast on the attribution of the picture of *Hylas and the Nymphs* to Piero di Cosmo; nevertheless, it is one of the most fascinating works here, full of the fresh pagan joyousness of the early Renaissance, and marked by beautiful coloration.

Turning from the Florentine painters, the powerful design and vigorous technique of Luca Signorelli is better exemplified in the two *Scenes from the Baptism of Christ* than in the more complete but also more conventional *Coronation of the Virgin*. The *Scene from the Orlando Furioso*, of Baptista di Dossa, is interesting as an illustration of a contemporary poem, though the two wrestling figures—Orlando and Rodomonte il Pagano, King of Algiers—might be embracing one another in loving amity rather than engaged in mortal combat. More convincing is the struggle between *St. George and the Dragon*, by Sodoma, in which a really terrific monster lies writhing on the ground transfixed by a broken spear. An antithesis of this is shown in the kindred subject of *St. Michael overcoming Satan*, with

MAN SEATED BY FRANS HALS PHOTO MEDICI SOCIETY LTD.

the figure of a Kneeling Donor, rendered by that almost unknown Spanish artist, Bartolommeo Vermejo. Here the figure of Satan is represented by the most machine-made monster that ever existed on or off canvas. The head looks like a hideous mask; the monster's claws have living serpents for their shoulder joints, and another is issuing from out of the body. It says much for the devotional feeling of the picture, and for its wonderful decorative qualities, that even these extravagances fail to detract from the splendour of the work as a whole.

Among the few examples of the German School the fine *Christ taking leave of His Mother before the Passion*, by Albrecht Altdorfer, stands pre-eminent. It is too late to regret lost opportunities; but what were the authorities of the National Gallery doing in 1885 when they allowed this superb work, the only example of this master in England, to be sold at Christie's for twenty-three guineas without making an effort to secure it?

The large gallery is hung with a miscellaneous assemblage of works, some of which have already been mentioned, whose juxtaposition, if unavoidable, on account of limitations of space, is not altogether productive of harmony. Here ranged with early examples of German and Italian art are two large Guardis, *Calm* and *Storm;* Gainsborough's *Portrait of Miss Catherine Elizabeth Tatton;* Romney's *Lady Elizabeth Forbes;* and a superb *Bacchanal* of N. Poussin. Near by is the *Portrait of Mrs. George Cavendish Bentinck and her Three Children*, by G. F. Watts, originally exhibited in the Academy of 1860, though painted three years earlier. It is a fine example of his earlier period, glowing with

colour, yet, in its close affinity to Venetian ideals, it loses some of that vitality which comes to art when permeated with the spirit of its own age, and already looks curiously old-fashioned. The picture of *Mrs. Bouverie and Mrs. Crewe* is a Reynolds of good but not exceptional quality, while the large Romney of the *Bosanquet Family* is poor both in colour and the quality of its brushwork, and only redeemed from failure by the easy and natural way in which the family have been grouped. The *Portrait of Mrs. Bedingfield and her Daughter*, by Gainsborough, a recent discovery of Mr. James Greig, is a choice example of the artist's early period. *The Windmill and Lock*, by Turner, is hung beside a superb copy—or rather modified version—of Rembrandt's *Mill*, the authorship of which is unknown, but which is sufficiently fine to be mistaken for an original. Though it may be heresy to say so, one must confess that the Turner, fine as it is, loses considerably through its proximity to its neighbour. The grand simplicity of the latter, and the coolness and mellowness of its tone, give the English artist's picture an appearance of hotness and busyness which it would not have displayed if shown in other company. Of Rembrandt himself there are several examples. *Le Commencement d'Orage*, one of his grandest landscapes, has been described recently in THE CONNOISSEUR MAGAZINE, in the account of Lady Wantage's collection. His *Jacob swooning at the Sight of Joseph's Coat*, which is given a place of honour in the large gallery, is a powerful rendering of one of the most touching scenes in Old Testament history. The artist's two portraits, however, one of *Catrina Hoogh[illegible]*, and the other of *The Woman known as Rembrandt's Cook*, more effectively assert his claim to the supreme mastery in Dutch painting. The virile brushwork of the latter is rivalled by that of the *Portrait of a Man Seated*, by Frans Hals, one of the most superb examples of fluent, spontaneous handling in the exhibition. Other treasures of the Dutch School are the *Sunset after Rain*, by Albert Cuyp; a *Landscape*, by Hobbema; and several by Jakob Ruisdael; a delicate *River Scene*, by Hercules Seghers—one of the two examples of this artist known to be signed; and the impressive *Landscape*, by P. de Koninck.

Eighteenth-century Spanish art is shown in two unequal examples by Goya, of which the interesting *Portrait of the Conde del Tago*, a recent acquisition of the National Gallery of Ireland, is decidedly the more characteristic. Harking back again to the earlier masters, the *Portrait of Diane de Poitiers*, in her bath, by François Clouet, is so rich in its accessories that it belongs rather to the realm of *genre* than of portraiture. Though formerly attributed to François Quesnel, the evidence appears overwhelming that it is Clouet's work, and, moreover, one of his finest examples, though showing more of Italian influence than is usual with him. The two large wings of the *Trinity* altar-piece, by Hugo Van der Goes, lent by His Majesty the King from Holyrood Palace, were once among the treasures of Hampton Court, but restored to Edinburgh at the instance of some prominent Scotsmen. On one side of the panels are the portraits of James III. of Scotland and his son, afterwards James IV., and that of the queen of the former, Margaret of Denmark, the former kneeling before Saint Andrew of Scotland, and the latter before a figure in armour, presumably the patron saint of Denmark. On the reverses are painted a representation of the *Trinity* and a picture of *Saint Cecilia seated at her Organ*. The diptych is a most interesting example of fifteenth-century Netherlandish art, and, obviously, from the age of the personages represented, is one of the latest works of the painter, who died in 1482, in which year the future King James IV. would be nine, not much older than he appears to be represented in the picture.

The cataloguing of the exhibition, which has been mainly the work of Mr. Maurice Brockwell, has been performed in an exceptionally efficient manner, his notes to the various pictures shown being so full, accurate, and up-to-date as to leave little occasion for further research concerning their history or attribution.

The Royal Institute of Oil Painters

THE works shown at the exhibition of the Royal Institute of Oil Painters are little varied in either quality or style. Even a few undoubtedly bad pictures would come as a welcome relief to the monotony which results from a display few of the components of which either rise above or fall below a level of accomplished mediocrity. The hanging, while good generally, might be improved upon. Mr. Frank Walton's *Fair May, the fairest mayd on ground*, which occupies the principal centre of the Large Gallery, is overweighted by its position. Such a place should only be given to a picture strong enough to tell out at a distance from the mass of surrounding work, and so make a break in the long expanse of canvases. Mr. Walton's landscape fails to do this; it is painted with a wealth of detail that demands close inspection. If not great art, it is, at all events, pleasant and sincere; and though the artist sees with greater minuteness and paints with more imitative fidelity than is the fashion nowadays, his work is none the worse on this account. He is merely rendering one portion of nature's aspect while the other painters are rendering another. Mr. Dudley Hardy's *Barter*, which occupies a corresponding position on the opposite wall, is as complete a contrast to Mr. Walton's work as can be found in the exhibition. If it is not nature, it is art; and very good art too. The subject of the picture is a nude woman, whose shrinking form, more suggested than expressed, is being unveiled by a negro slave-dealer, while he shows the beauty of his captive to two richly dressed compatriots. The picture is redolent with the atmosphere of romance and glows with the rich colour of an Eastern carpet. *Bondage* is a different variant of the same theme in a different setting, but treated in the same manner. Mr. John Lavery, who may generally be relied upon to produce some unconventional work, is this year less striking than usual. His portrait of Sir Edmond Walker is more interesting as a character study than as a picture; and

MISS EVELYN GAYER BY SHIRLEY FOX REPRODUCED BY THE GRACIOUS PERMISSION OF HER MAJESTY THE QUEEN

his *Study for the Amazon* is the worst of the three renderings of the work that he has already shown. So far as the painting is concerned, it could not be carried much further with advantage; but the subject — a fragment only of the composition shown in last year's Academy — is too large for the theme; the portion visible of the spear which the fair equestrian grasps in her hand, owing to its curtailment, looks, at first sight, like a hand-rail; and the minute fraction of the horse's back which is visible is hardly sufficient to convey the idea that the lady is mounted. A mournful interest attaches to the three works by James Aumonier, whose death took place on October 4th, after the exhibition was hung. The most important of these is *The Last Harvest*, a characteristic example of a painter whose interpretation of nature was always vivid and original; who brought into his pictures a feeling of space and atmosphere, a sense of the eternal freshness of the earth and sky; and in light and tender harmonies of colour recorded the flicker of the sunshine and the play of the summer breezes across the landscape with an artistic insight that was as poetical as it was true.

Mr. John R. Reid's *Great Expectations*, a coast scene, would be better if a little more relief was afforded to the prevailing tones of blue which dominate the picture. The note of vivid orange on the jar in the boat affords a valuable foil, but it is scarcely enough. With this, however, as with most pictures in an exhibition hung in the orthodox way, the critic is at the disadvantage of seeing the work placed in immediate juxtaposition with neighbours whose colours, by their contrast, unduly accentuate certain of its tones, and so cause the appearance of seeming defects, which would not be visible were the picture shown alone. *Autumn Leaves — Flanders*, by Mr. Frank Spenlove-Spenlove, a boldly painted effect, in which russet is the predominating colour, is worthy of a lower position than is now given it. Mr. R. Gemmell-Hutchison's *Summer Breezes* shows a barefooted girl, whose face is puckered into a half-frown, apparently fearful that her hat will blow away. This face is the least satisfactory part of the picture, hardly seeming to be enveloped in the breezy, sunshiny atmosphere which permeates the rest of the work. A graceful and decorative design of *The Childhood of Perseus* by Mr. E. Reginald Frampton, and a nude study, well drawn and treated with much refinement by Mr. Louis Ginnett, would both be better if the artists had infused a little more conviction into their work. Mr. Frank O. Salisbury, who now seems permanently absorbed into the ranks of the portrait painters, is represented by two examples, of which the strongly characterised likeness of Mrs. Lane-Claypon is the better. The *Woman with Parrot*, by Mr. Oswald Birley, despite its title, must also be ranked with the portraits, though this does not prevent it being a most charming and attractive picture. One would also be inclined to place Miss I. L. Gloag's *1860* in the same category, even though the costume and furniture are those of sixty years ago. Though the artist has recalled the outward trappings of the mid-Victorian era, she has

CORONATION MEDAL (OBVERSE) BY FRANK BOUCHER

failed to reproduce either its feeling or atmosphere. The women of the period moved in an atmosphere of decorous calm, which reflected itself in their placid, rotund faces, and permitted the wearing of the cumbrous, speed-impeding crinolines. The lady depicted on Miss Gloag's canvas is of the twentieth century, serious and thoughtful; her environment is one of blacks and greys instead of the magenta hues in vogue in the sixties. Nevertheless, Miss Gloag has achieved a triumph in her management of the vivid greens of the dress and her handling of the work. Mr. R. Gemmell-Hutchison's *Sleep, Baby, Sleep*, a picture of Dutch peasant life, recalls the feeling of Israels. A strong though rather summary transcript of a sun-swept landscape, *On Sandbed Farm*, is by Mr. William B. E. Ranken; an atmospheric and silvery toned rendering of a group of girls, *By the Sea*, evidently having just emerged from the water, is by Mr. E. Matthew Hale; while Mr. Glyn W. Philpot is represented by a single example, *Red Wine*, powerful both in colour and conception.

Pictures and Drawings by the Modern Society of Portrait Painters

Dog Pictures by Miss Maud Earl

IF portraits were not altogether eliminated from the *Exhibition of Pictures and Drawings by the Modern Society of Portrait Painters*, held at the Fine Art Society (148, New Bond Street), they were, at least so far as numbers are concerned, in an insignificant minority. The Society, in fact, was in a holiday mood, and gave vent to their exuberance by expressing themselves on canvas and paper with an absence of restraint that was delightful. Many of the exhibitors in the Royal Society of Oil Painters were here to be seen again, Mr. Louis Ginnett, with a nude study inspired by the same motif as the other but realized with more force and greater conviction, and Mr. Glyn W. Philpot with three Spanish subject pictures, vigorous, and trenchant in colour, and forming a contrast to his low-toned and poetical *Avila*. Mr. F. C. B. Cadell indulged in fireworks in his *Black and Pink*; much better was his *Rue de Vaugirard, Paris*; and though Mr. G. W. Lambert's *H.H. The MaharajaGaekwar of Baroda* was dignified, one preferred the more free and spontaneous expression of *Pan is Dead*. Mr. John da Costa's *Girl with a Rose*, if suggestive and full of delightful colour, might yet have been carried further.

In the adjoining gallery Miss Maud Earl was represented by a series of pictures entitled *The Power of the Dog*. This lady paints so well and realizes the traits of canine nature with such intimate appreciation that it seems a pity she should vulgarise the quality of her work by striving to make it anecdotal. Her best things here were decidedly those which had no such extraneous element.

Memorial Exhibition of the Works of Frederick J. Shields, A.R.W.S.

INTENTION is the bane of art. It has wrecked the career of many a young artist who has directed his talent by his ambition and intellectual aspirations instead of giving loose rein to its emotional utterance. One wonders if something of this kind did not happen in the case of the late Frederick Shields, the memorial exhibition of whose works was held at the Alpine Club Gallery (Mill Street, Conduit Street). He had genius—a thin golden vein of it permeates some of his work, but is absent from the rest. Was this vein exhausted, or did the artist cease to work it, in his efforts to reach depths of spiritual expression which he lacked the power to attain? No man ever sought to put his art to higher purpose than did this self-taught artist, who, after long years of life-and-death struggle with grinding poverty, at last emerged from the abyss and was able to devote himself heart and soul to work for the glory of God. He essayed this in the loftiest form of emotional expression, that of religious allegory, and his imagination was hardly strong enough to bear him to such an altitude. Beautiful things he produced; the allegorical pictures and cartoons shown in the exhibition—for the most part designs for, or variants of, his work in the Chapel of the Ascension, and in that of the Duke of Westminster at

Eaton—were all marked by dignity, by correct design and profoundly devotional feeling; but they left one cold. It was in his less ambitious efforts that he most truly displayed his genius; his illustrations, for instance, made for the *Pilgrim's Progress* and *The Plague of London*. There is scarcely anything finer of its kind in black and white art than the drawing of the plague-cart being emptied of its ghastly freight into the charnel-pit below. It is Rembrandtesque in its power of light and shade, and Titanic in its realization of the haunting horror of the scene. This, though the design is only a few inches square, is Shields's greatest conception, and will live when much of his other work is forgotten.

Coronation Medal by Frank Boucher

MR. F. BOUCHER'S new coronation medal, issued by Messrs. Spink and Son, Ltd. (17 and 18, Piccadilly), is very good. A medal of this description may be conceived in two different ways—either the artist concentrates his whole strength on the beauty of his design, avoiding imitative literalness so that his work becomes more of a symbol than a record; or he may take the opposite course—which is what Mr. Boucher has done—and, though still mindful of beauty, subordinate it to the reproduction of details of feature and costume which will make the work valuable as a historical document. The portraits of the King and Queen which occupy the face of the medal are admirable and dignified likenesses; the reverse is filled with an allegorical design showing the King and Queen enthroned and crowned. The medals, which are struck in various sizes, the largest being four inches in diameter, form a most artistic and appropriate memento of the Coronation.

"Miss Evelyn Gayer," by Shirley Fox

THE private collections of Their Majesties the King and Queen must form a miniature Tate gallery of modern art, so extensive has been their unostentatious patronage of living British painters. One of the most recent additions to Her Majesty's collection is a clever *Portrait of Miss Evelyn Gayer*, a young Australian lady, whose sister is a well-known Melbourne beauty. The painting is the work of Mr. Shirley Fox, and in its brushmanship, its strong chiaroscuro, its sedate though strong colour, shows the qualities which make this artist's work interesting to those who have no personal knowledge of the sitters.

Statue of Lord Kitchener

TO Mr. Sydney March has been entrusted the execution of the colossal bronze statue of Lord Kitchener, which it is proposed to erect on the Maidan, Calcutta, the cost being defrayed by public subscription. The statue, which will be 14 feet high on a 12-foot stone pedestal, will be cast by Messrs. Elkington, of London and Birmingham.

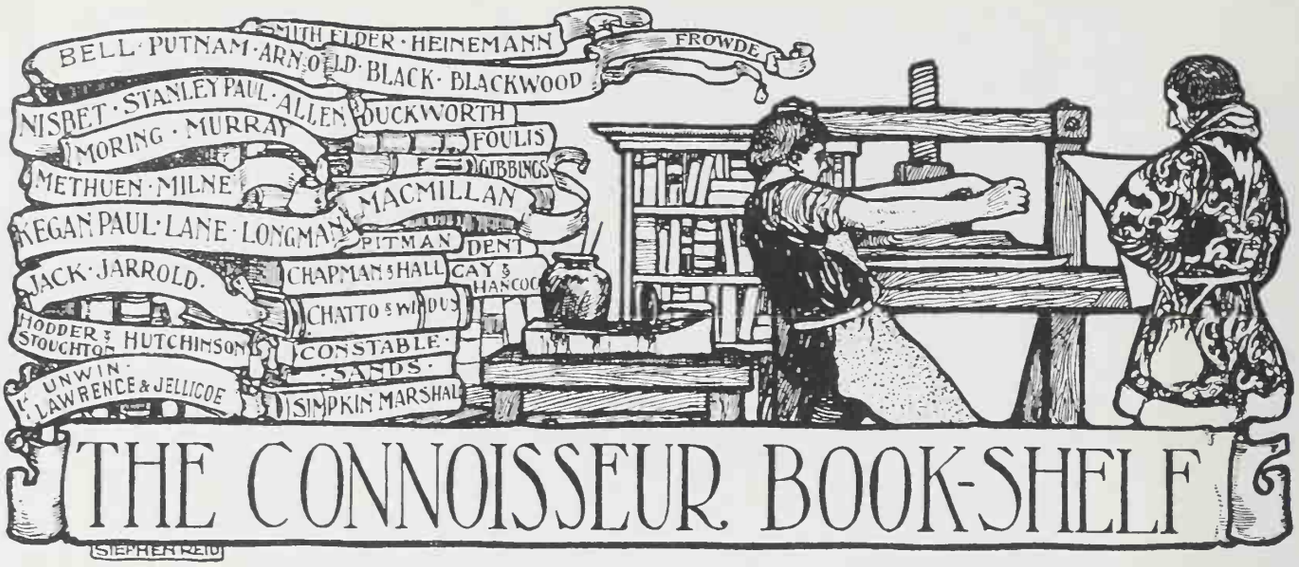
"Oyster Boats" By Lawrence Walker (John F. E. Grundy, £1 1s.)

THE art of Mr. Lawrence Walker has not been much before the public of late—an omission to be regretted, as he is one of the most frank and joyous, and, on a small scale, one of the most delightful of our present-day etchers. The work with which he makes his reappearance—a study of *Oyster Boats*, issued by Mr. John F. E. Grundy, 4 and 5, Adam Street, Adelphi—is marked by that economy of line and spontaneity of feeling which are among the chief charms of autographic etching. In firmness and sureness of handling it shows an advance on the artist's previous work, and does not betray that somewhat exaggerated desire for tonal effect which in a few of his earlier efforts caused him to place an undue reliance on the work of the printer.

Illustrations to "Idylls of the King," by Miss Eleanor Fortescue-Brickdale, and to "Siegfried," and "The Twilight of the Gods," by Arthur Rackham, R.W.S.

MISS ELEANOR FORTESCUE-BRICKDALE wanders into the land of romance with a power of imagination that opens most, if not all, of its doors to her, and a command of draughtsmanship and colour that enables her to record what she sees in a beautiful manner. The exhibition of her water-colours illustrating Tennyson's *Idylls of the King* at the Leicester Galleries (Leicester Square) provided a feast of exquisitely wrought design and glowing, sensuous colour. These illustrations — which, by the way, have been finely reproduced in the new edition of *The Idylls* issued by Messrs. Hodder and Stoughton—are quite among the best interpretations of Tennyson which have been done. Miss Fortescue-Brickdale's art, in the perfection of its technique and the even level of its accomplishment, is closely akin to the literary art displayed by the late laureate in his cycle of poems dealing with King Arthur and his Court.

Mr. Arthur Rackham, whose work was to be seen in an adjoining gallery, had also wandered into the realms of faerie, though, indeed, he is more at home there than elsewhere. His drawings were once more illustrative of Wagner, *Siegfried* and *The Twilight of the Gods* being the special themes. The artist's previous designs to the *Nibelungen Lied* are so well known that there is little need to descant on the merits of these, which, though equal to the best he has done before, are of the same style and character. As powerful as ever in the strength and beauty of his flowing line, Mr. Rackham is even more successful than before in calling into being the uncouth monsters of the Norse mythology and investing them with life, and, moreover, with a weird, fascinating beauty, wholly through the masterly artistry of his expression. His dragons are truly formidable, his Rhine maidens elflike in their loveliness, and his mortal characters living flesh and blood.



IT is rare in these days, when nearly every theme that is of interest to the collector has been explored from end to end, to find an entirely fresh subject on which to write. Mr. Arthur Hayden, in his work on *Royal Copenhagen Porcelain*, has succeeded in doing this, and, moreover, has discovered one which is likely to arouse more and more attention as time goes on. How such an interesting subject has escaped the attention of previous writers it is difficult to say, but not even in Danish does there exist a book on that beautiful ware. Mr. Hayden must be congratulated not only on entering a new field of research, but in producing a work which gives a full and authoritative account of the subject, and will be invaluable as a guide to all future explorers.

"Royal Copenhagen Porcelain" By Arthur Hayden (T. Fisher Unwin £2 2s. net)

The earliest production of Danish porcelain is practically contemporary with that of Sèvres, which commenced in 1756. As early as 1746, King Frederik V. of Denmark brought foreign potters to Denmark and built a factory near the Blue Tower at Christianshavn, and endeavoured to have porcelain made. His efforts were unattended with success until Louis Fournier, a Frenchman, joined him in 1760. Under the latter's *régime*, which lasted until 1766, some beautiful specimens were produced; not of the true, hard porcelain like that of Meissen, but of soft paste similar to Sèvres. Only about twenty pieces of the Fournier period are known. Mr. Hayden states that "as first attempts they are of surprising beauty, and the few specimens remaining arouse curiosity as to what masterpieces of this short period are lost to posterity."

The death of Frederik caused the factory to be abandoned. Fournier returned to France, and it was not until 1773 that Franz Heinrich Müller, a Dane, who had built kilns and experimented at his own expense, succeeded in producing some new specimens of porcelain. Times were troublous; Denmark had just passed through the throes of a Court revolution which nearly involved it in a war with England; there was great distress and discontent in the country, and even the royal silk works had had to be closed. Müller for some time in vain endeavoured to float a company to start a new factory. But his perseverance finally overcame all difficulties; he interested Privy Chancellor Holm, the private secretary to the Dowager-Queen Juliane, in the project, and the latter, seeing the lustre a successful issue of the venture would be likely to throw on the new *régime*, persuaded his mistress to lend her aid. A company was started, in which nearly all the shares were held by the Royal Family, and on March 13th, 1775, it obtained the monopoly of the manufacture of porcelain throughout Denmark. The ware Müller produced was the hard porcelain. During the early years of its career the factory suffered from financial stress, and in 1790 was taken over by the Crown, and became the *Royal Porcelain Factory*, the name it bears to this day. Müller was a genius of the first order, and as he gradually trained his workmen and made fresh discoveries, he evolved wares that challenged comparison with those of the other great European factories. In the course of his career he had many capable assistants, both modellers and painters, a list of whom, with particulars of their special vocations, and the dates at which they worked, is not the least valuable portion of Mr. Hayden's work. Among them was Anton Carl Luplau, who, after being at the Fürstenberg factory for eighteen years, joined that of Copenhagen in 1776. He acted as modelling master, and it was largely owing to his thorough knowledge of the work "that the early stages of Copenhagen modelling show a completer mastery of the technique than is usually exhibited in so young a factory." Müller himself seems to have been personally responsible for everything but the actual designing and modelling: the body, glaze and colour of the ware were his special province, and his was the guiding hand which directed the destinies of the factory.

The greatest work he produced was the "Flora Danica" service, which was ordered by the Crown Prince Frederik (afterwards Frederik VI.) with the original idea of presenting it to the Empress Catherine of Russia, but which was not completed until after her death. Its decorations, all of a botanical character, were designed

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COPENHAGEN PORCELAIN VASE AND COVER

WITH FINELY MODELLED FLOWERS IN HIGH RELIEF, PAINTED IN NATURAL COLOURS, OVERGLAZE PANEL WITH PORTRAIT OF THE CROWN PRINCE FREDERIK (AFTERWARDS FREDERIK VI.)
(QUEEN JULIANE MARIE PERIOD, ABOUT 1785)

AT THE VICTORIA AND ALBERT MUSEUM

From "Royal Copenhagen Porcelain" *By Arthur Hayden* *London: T. Fisher Unwin* *£2 2s. 0d. net*

under the inspiration of Thedor Holmskgold, the botanist, and more closely followed nature than any other works of the period. This huge service was intended for a hundred persons, and, "counted in English fashion, with lid, bowl, and stand as three pieces, it comprised no less than three thousand pieces. Its completion practically coincided with Müller's retirement, which took place in 1801, though he still kept in touch with what was in progress, making pungent criticisms on the works of his successors. These criticisms apparently were not unwarranted, for after Müller's resignation the artistic character of the factory's wares began to deteriorate. This was partially owing to the troubles through which Denmark was passing during the Napoleonic wars. In 1807, during the bombardment of Copenhagen by the English, the factory was greatly damaged, and thousands of pounds worth of porcelain and moulds were destroyed by the bursting bombs. Three years later it had to be closed for a time owing to lack of fuel. Between 1820 and 1880 was a period of declension. G. Hitch, who became director in 1824, commenced producing designs in the Empire style, which had then ceased to be fashionable in the rest of Europe, and he and his immediate successors seemed for the most part content to employ *motifs* which lacked the saving grace of originality." In 1867 the factory came under the control of A. Falck, and the director, Holm, although not capable of raising the artistic output to its old level, introduced a new feature in a number of biscuit figures after Thorvaldsen, the great Danish sculptor.

During the same year the factory and premises were bought by A. Falck. Its *renaissance* commenced in 1883, when it was acquired by Philip Schou, "who came as the pioneer of modernity." He rebuilt the factory, and in 1885 invited Arnold Krog to become one of its artists. The latter had been trained as an architect and painter, and "came to the decoration of porcelain with instinctive appreciation of its qualities." "A happier combination than this could not have been desired. Schou, the business head, the man of strength of purpose, tenacity of will, battling with stern facts and figures; and Arnold Krog, the artist and dreamer, inventing new forms, wrestling with technical problems with a practical skill wedded to poetic impulse." Krog was an artist of marked originality, and soon made a departure from contemporary ceramic art by the introduction of underglaze painting, instead of covering the innate loveliness of the smooth, white, hard porcelain with colours or gold in the overglaze style, as had been the method of his predecessors. Once the method had been determined, new impulses for original work had to be found. Schou and Krog made a tour of Europe in the search, but found nothing to give the required inspiration, until, at Paris, Krog saw the collection of Oriental porcelain belonging to M. S. Bing. This gave him the ideas he wanted, and he returned to Copenhagen, not to slavishly imitate what he had seen, but to go back to its original source of inspiration—the study of nature. The designs of the modern Copenhagen wares are thoroughly naturalistic in their conception. Under the guidance of Krog its artists have boldly discarded the old conventional forms of decoration, and largely adopted the principles of pictorial art, realizing their conceptions with a truth and literalness that could not be surpassed by painter or sculptor. Under these ideals a new era in ceramic art has been opened; to match the originality displayed in the recent Copenhagen productions one must go back, not to the wares of the older European factories, but to the examples of Oriental art which inspired them.

Within the narrow compass of a review it is impossible to deal with the technical improvements, fully detailed in Mr. Hayden's work, which, as well as the originality of its designs, have given Copenhagen porcelain the high position it has now attained in the eyes of modern experts. Mr. Hayden has performed a most valuable work in compiling this excellent book. It is profusely illustrated, many unique specimens from royal and private collections not generally accessible to the public being reproduced. A full record, most valuable to the collector, is given of the various marks employed. If in his enthusiasm for the subject the author is inclined to be somewhat over-eulogistic, and if he occasionally wanders away into the description of historical events, which, though interesting in themselves, have little direct bearing on the subject, the faults are but slight ones, and may be easily forgiven for the sake of the substantial addition he has made to our knowledge concerning one of the most important porcelain factories of ancient or modern Europe.

The work is dedicated, by gracious permission, to Her Majesty Queen Alexandra.

Foreign Art Books

Jacques Callot, par Pierre-Paul Plan (Brussels: G. Van Oest et Cie.). *Martin Schongauer*, par André Girodie (Paris: Librairie Plou). *Les Peintres Animaliers Belge*, par Georges Eckhoud (Brussels: Librairie Nationale d'Art et d'Histoire). *L'Art au Nord et au Sud des Alpes à l'Époque de la Renaissance*, par Jacques Mesnil (Brussels: G. Van Oest et Cie.). *Le Boccace de Jean Sans Peur*, par Henry Martin (Brussels: G. Van Oest et Cie.). *Matériaux pour Servir à l'Histoire de la Dentelle en Belgique*, par E. Van Overloop (Brussels: G. Van Oest et Cie.).

Jacques Callot was born at Nancy in 1592, that is if we are to accept the statement on his tomb that he died on the 23rd March, 1635, in his forty-third year. To escape the profession—that of the priesthood—chosen for him by his parents, he twice ran away from home, reaching Italy on both occasions before he was found. In the first escapade he joined the ranks of a band of gipsies, and with them wandered to Florence, thence to Rome. In the end he was allowed to go to the Eternal City, where he studied under Antonio Tempesta and Philippe Thomassin. Later he moved to Florence, and benefited by the knowledge acquired in the atelier of Giulio Parigi. In this congenial centre of art he worked until his return to Nancy in 1821, where, except for a year spent in Paris, he remained until his death. He

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was a most prolific artist, and his subjects present extraordinary variety. The beautiful reproductions of his works in the three fasicules issued (Messrs. Van Oest) give an excellent idea of his range of thought and expression. He had a vivid imagination tending to caricature and the grotesque. Crowded scenes alive with vigorous movement, like *Le Purgatoire et L'Enfer* (M. 153), are numerous and in the main exhilarating. But he is most successful in the set of plates representing single figures, as in the *Capricci di Varie* figure and *Italian Vagabonds*. Callot was among the first to practise repeated biting in his etchings, and in emphasising the etched line with the graver. Callot had many imitators, but none excelled the master in surety of touch, fancy and characterisation.

Martin Schongauer is one of the least known of the Rhenish artists—that is, few authentic works by him have been identified. Waagen, writing about sixty years ago, said the only accepted pictures by Schongauer were the *Virgin of the Rose Garden* in St. Martin's Church, Colmar (an old copy of it was in the collection of Mrs. Gardner, of Boston), and the two wings of altar-piece in the Colmar Museum or Library. Waagen, in speaking of the collection then at Kensington Palace, referred to a *Virgin and Child in a Landscape* as so similar in style and expression to the Colmar picture that it might be unquestionably considered as the work of Schongauer, and that, with the exception of the Colmar paintings, it is the only known work by the master in Europe. Since then, however, examples have been ascribed to the artist in the galleries of Munich, Vienna, Berlin, and Ulm Minster. In our National Gallery are two works that suggest his name: *The Death of the Virgin*, now given to the Flemish School, and *The Entombment* (1151), painted on the lines of a composition by Schongauer, but the landscape is Flemish in character; while a third painting, *A Virgin in a Landscape*, bears his name on the frame.

At Christie's, in March, 1911, was sold for 1,600 gns. a beautiful panel of *Three Saints in a Garden*, which was attributed to him; but the type of faces made some of the experts incline to class the picture in the Flemish School. This scarcity and doubt makes the more welcome the monograph in the "Maîtres de l'Art" series by André Girodie, which deals with the work of the Colmar artist. In this excellent volume are considered the predecessors of Schongauer, whose own work is admirably characterised, and its influence on the art of the Upper Rhine is traced with great discrimination.

M. Georges Eckhoud is to be congratulated on the happy idea that has resulted in his most interesting volume, *Les Peintres Animaliers Belge*. Holland and Flanders are in the main agricultural, and, consequently, admirably adapted to the service of animal painters, and the world knows the splendid advantage the Flemish and Dutch artists have taken of their opportunities. The book contains numerous pictures, all finely printed in monochrome. A very illuminating study of the art of the north and of the south side of the Alps during the Renaissance is given by M. Jacques Mesnil in the work published by Messrs. Van Oest. The centres of artistic production of that extraordinary period were Flanders and Tuscany. In the fifteenth century the power of the former spread to all the countries of the North, and even crossed the Alps to Italy, whereas the art of Tuscany was almost unknown on this side of the Alps. In the last years of the fifteenth and the beginning of the sixteenth century, however, a complete change came over the development of art in both latitudes. Italian art conquered Europe, the artists of the North renounced their traditions and native qualities, and sought inspiration in the *terre classique des arts*. What were the causes that brought about this radical change between the art of the South and that of the North? These M. Mesnil, with great clearness and profit, attempts to elucidate. The accompanying illustrations help us to follow him in his consideration of the various movements that led to the reversal of artistic predominance.

In the *Boccace de Jean Sans Peur* are presented with remarkable fidelity and grimness the misfortunes that befel the noble men and women of mediæval times. The horrible punishment that suited the crimes of those days are illustrated with rare, if crude, power in the 150 plates which are reproduced from the miniatures of manuscript 5193 in the Bibliothèque de l'Arsenal, Paris, which M. Henry Martin, the administrator of the library, traces to the library of Jean Sans Peur, Duke of Burgundy, also giving graphic descriptions of the illustrations.

There is no textile fabrics more beautiful in design and exquisite in execution than old Flemish lace. This statement is borne out by the pieces so finely reproduced in the *Matériaux pour Servir à l'Histoire de la Dentelle en Belgique*. The examples given belong to Musées Royal des Arts Decoratifs et Industriels, Brussels, and the director, M. E. Van Overloop, supplies descriptive notes.

"Glasgow: Fifty Etchings by Muirhead Bone, with Notes on Glasgow by A. H. Charteris" (Glasgow: James Maclehose & Sons)

FROM the architectural point of view, modern Glasgow is not inspiring. The main streets are long and spacious, but the buildings that hedge them are conglomerate and heavy in design. But to an artist like Mr. Muirhead Bone elegance or grace of his subject matters little. He could respond to the injunction of Old Crome and dignify a pig-stye. The more common or mean the building or street that appeals to Mr. Bone, the finer will be his drawing. He has the seer's vision, the magician's hand. He clothes the "Cinderella of the Arts" in an atmosphere of romance. His fifty drawings of Glasgow are like as many lyrics, some gay, the best eerie and haunting. Sometimes he finds it difficult to free himself from the bare interest of topography, but even in his most prosaic mood he surpasses the poetry of his contemporaries. He received the "clear call" that also came to Piranesi and to Sir George Reid. No one has excelled this triad in making masses of stones and lime speak as if they were living, palpitating things. Look at this Glasgow book. The wall in Plate 10 could not be mistaken for that of a palace. *The Canal at Port Dundee* is big with

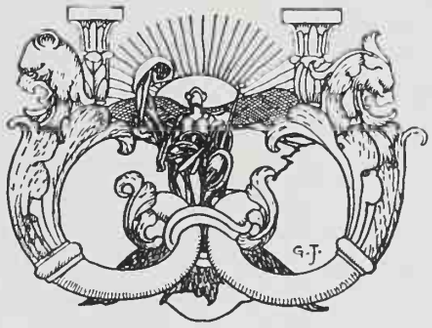
imagination and emotion; we feel that the *House at Port Dundas* and the *Old Sugar Exchange* are doomed things; and we are grateful for the charming memory of *An Old Lodging off the Trongate*, which is a drawing of great beauty. *The Demolition of the Old Sugar Exchange House*, *The Clyde at Glasgow Green*, *The Suspension Bridge*, *Clyde Place*, and *Kelvinhaugh Ferry*, *Shipyards of the Clyde*, *The Smith's Yard*, *Building the School of Art*, and *Douglas Street*, are among the most appealing of a remarkable series of drawings. Mr. Bone was in Italy for about a year, and his admirers will be anxious to see how Rome, Florence, Perugia, and the Adriatic towns have impressed. The curious may care to know that Mr. Bone is not the only talented member of his family. An elder brother recently published a volume of sea-stories which had a great success, and his younger brother James has written a description of Edinburgh to accompany a set of drawings by Mr. Hindslip Fletcher.

"Sacred Symbols in Art," by Elizabeth E. Goldsmith (G. P. Putnam's Sons. 6s. net)

THE symbolism of religious art is a closed book to the ordinary man, who thus fails to appreciate the true meaning of the great majority of works by the Old Masters, and often puts down as a careless anachronism the introduction of the very object which invests a painting with its deepest significance. Miss Elizabeth E. Goldsmith's handbook on *Sacred Symbols in Art* will provide such a one with a reliable guide on the subject. It contains within a small compass the information necessary to identify the subject of almost any religious picture; this is clearly and concisely put, and so arranged as to be easily accessible for reference. Perhaps the most valuable portion of the book is the two complementary lists, one of the Saints—nearly two-hundred-and-fifty in number—with a brief outline of their careers, and a description of their distinctive emblems; and the other of the Emblems and the Saints to whom they belong. Special chapters are devoted to "Colours as Emblems"; the Symbols of the Divinity; of the Archangels; three chapters to the symbols, attributes, legends, and devotional representations of the Virgin Mary, and others to those of the Apostles, Saints, and Martyrs of the Catholic Church; while last, but by no means the least useful, is the chapter given to the Monastic Orders and their distinguishing habits. These various sections are generally treated fairly exhaustively, the weakest being that devoted to angels, in which only the attributes and symbols given to three archangels, St. Michael, St. Gabriel, and St. Raphael, are described; the names only of the four remaining archangels; while no mention is made of the other eight orders of the hierarchy of angels — the seraphim, cherubim, thrones, dominions, virtues, powers and principalities who ranked above the archangels, and the angels who ranked below; an omission, however, which is less important, as these higher orders of celestial beings are rarely represented in art. Some reference might also have been made to the symbolism which occasionally occurs in Old Testament subjects—as, for instance, the horns given to Moses. These little defects can easily be remedied in a second edition of the book, which should certainly be called for, as it is one of the most useful art works of reference that has been issued for many a long day. The plates, fifty-four in number, which illustrate the letterpress, are generally very good.

Turner's "Liber Studiorum" (Gowan & Gray)

IN the handy little pocket volume on Turner's *Liber Studiorum*, Messrs. Gowan & Gray give us a full series of excellent miniature illustrations of all the subjects, whether published or unpublished, of what was the great painter's most important contribution to Art. The fact that Mr. W. G. Rawlinson has assisted in the compilation is a practical guarantee both of its accuracy and that the reproductions have been taken from the best impressions accessible. In several instances where there are important variations in the states of a plate, more than one illustration of the subject has been given. The volume will be welcome to all Turner lovers, and will form a most useful adjunct to Mr. Rawlinson's *Catalogue Raisonné* of the *Liber Studiorum*.

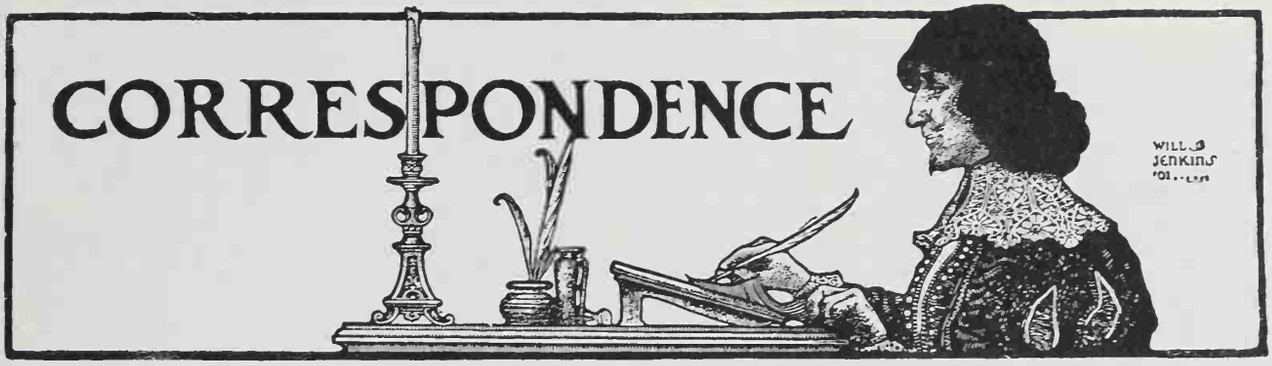


HISTORICAL HOUSES

THE fascination of the old—old china, silver and furniture, and more especially old houses—is growing stronger and stronger with the present generation. The reposeful calm which seems to rest on the beautiful architectural monuments of bygone ages affords a delightful relief to the strain and hurry of modern life, and so it is that there is an ever-increasing demand for the old-world Tudor and Jacobean mansions which dot—though very sparsely—the length and breadth of our land. One of the most beautiful of these old mansions is Fritwell Manor, lying midway between Banbury and Bicester, a neighbourhood rich in historical associations, not a few of which centre in the manor itself. Two hiding-places, round which many of the legends cluster, are still to be found in its roof. What, however, will appeal more especially to the connoisseur is the beauty of the house itself. It is a magnificent specimen of Elizabethan architecture, with finely panelled rooms, and has had the advantage of being restored in exquisite taste by the late Mr. Thomas Garner, the famous architect, who for many years made it his home. This beautiful residence is being held for disposal by Messrs. Nicholas, of 43, Pall Mall. Another house in the hands of this firm is Westwood Manor, Bradford-on-Avon, one of the most interesting specimens of smaller Tudor houses extant. The greater portion of it belongs to the fifteenth century, though there were extensive alterations made in the reign of Queen Elizabeth. A third house for which the same firm are agents is one to the north-east of Bristol, in which Henry VII., Henry VIII., and Queen Elizabeth have been entertained, and—most interesting fact of all—where it is said that Sir Walter Raleigh first introduced tobacco to his friends, and where the servant, thinking he was on fire, deluged him with water. Ludstone Hall, near Bridgnorth, a moated Jacobean house, which stood several sieges in the Civil Wars, is also in the hands of Messrs. Nicholas, who, moreover, have at their disposal furniture, armour, tapestry, and eighteenth-century *objets d'art*, suitable for the adornment of such mansions, in Mr. Garlie's valuable collection, which they are shortly offering by auction.

The well-known Wiltshire home of the late Rt. Hon. Walter Long is an ideal country mansion. It is built in the Domestic Gothic style, with fine mullion windows and battlemented roofs, and is picturesquely covered with creepers. The reception rooms are numerous and finely proportioned, while the bedrooms number over forty. Standing, as it does, in a magnificent position in a beautiful park of seven hundred acres, and possessing some of the best shooting in the country, it forms one of the most attractive residences in the market. Messrs. Harrods Ltd., Brompton Road, can supply full details concerning it. Another desirable mansion which is in the hands of this firm is an Elizabethan residence in Hertfordshire, surrounded by a beautiful park. Traces of the work of many generations of architecture can be detected within and without its old walls. That the brothers Adam were at one time given a free hand in its adornment seems highly probable, if not actually proven, by the ceiling in the dining-room and the domed roof of the library, which show unmistakable signs of their workmanship. The grand dining-room, a magnificent apartment, 35 feet long and 25 feet high, is decorated in a somewhat earlier manner with heavily embossed plaster-work, carved doors and window casements, the walls having fixed panels of the kings and queens of England where they are not covered by hangings of a very floral nature. Another house which is on Messrs. Harrods' list is situated in the charming district of Godstone, Surrey; a quaint, rambling old structure in a delightful situation, it is overgrown without with gorgeous wisteria and great bunches of hanging roses, while within, in its panelled walls and stone Tudor mantelpieces, it possesses attractions which should appeal particularly to the connoisseur. The land on which the house stands has a title dating back to the days of King John, while the spring from which the Medway rises is said to flow from its ground.

Though there are many attractive residences on the banks of the Thames, the greater bulk of them are modern, and do not possess that special beauty of appropriateness which characterises a house dating back for so many generations that it has become an integral portion of the landscape. Of this last-named character is the old Mill House on the Thames, near Pangbourne, where the Chiltern Hills sweep down to the water's edge, which, like the preceding properties, is in Messrs. Harrods' hands for disposal. It is one of the most picturesque features of what is perhaps the most beautiful reach of the river, its massive walls, ancient timbers, and red roof making it a most attractive subject for an artist. A large, rambling old place, it contains a great deal of accommodation, and has been much beautified by the present owners.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

"Art Journal."—A4,548 (Purley).—The series of the *Art Journal*, though of interest, is of very little value to a book collector, and the most you could obtain would be 1s. to 1s. 6d. a volume.

Prints by Ward, after Wheatley.—A4,553 (Norwood).—The two prints mentioned are very scarce, especially in colours, and fine impressions are worth £20 or more. They have, however, been reproduced, and we should not care to give a definite valuation without seeing them.

Lodge's "Portraits."—A4,554 (Hove).—Your edition is merely a reprint, and, though nicely bound, would not realise more than about 15s. in the sale-room.

Ackermann's "Repository of Arts," 1816.—A4,560 (Streatham).—If your copy of this work were perfect, it should be worth from £8 to £12. In such poor condition we fear it would not fetch more than £1.

Bible, 1817.—A4,562 (Ealing).—The Bible dated 1817 is practically valueless.

Sporting Print by Herring.—A4,569 (Woodford).—The print of the *Doncaster St. Leger*, 1830, is worth from £4 to £5.

Willow-Pattern Dish.—A4,572 (Hampstead).—Your dish was probably made in the first quarter of the last century. It is not peculiar to any one factory, quite a number of factories having made dishes of this pattern. Assuming it to be perfect, it should be worth about 15s.

Shakespeare's Works.—A4,585 (Belfast).—Your book of Shakespeare's has no commercial value at all. It is an odd volume out of three, and imperfect. The set of three volumes in good condition would fetch 10s. to 15s. under ordinary circumstances.

Thomason's "Medallic Illustrations."—A4,596 (City).—There is very limited demand at present for Thomason's *Medallic Illustrations of the Holy Scriptures*. You would be unlikely to obtain more than 10s. for the whole series in the ordinary way.

Address of Artist.—A4,597 (Westgate-on-Sea).—There are several artists of the name and initial which you give, and we have been unable to trace the address of one who is noted as a painter of birds.

Pewter Tankard.—A4,599 (Cheltenham).—We cannot report on the pewter tankard definitely without seeing it. We should advise you to send it up for expert opinion as to the date, etc.

Zaandam Clock.—A4,600 (Hythe).—The photograph is of a Zaandam clock of the eighteenth century, probably of the first half of the century. Though not a very saleable clock, it should fetch £10 to £15 in a London sale.

"Cries of London," after Wheatley.—A4,614 (London, W.).—The remaining *Cries of London*, apart from those published in THE CONNOISSEUR MAGAZINE, were issued by us in *The Life of Wheatley*, by W. Roberts, published in paper boards at 5s., and in cloth at 7s. 6d.

Autographs.—A4,615 (Wimbledon).—The collection of signatures cut from letters is absolutely valueless from a collector's point of view, and the whole series would not realise more than a few shillings at the most.

Sofa.—A4,616 (Long Island, U.S.A.).—In order to give a definite opinion on the sofa, we should need to see a very much clearer photograph. Judging from the one you send, it appears to be an early nineteenth century piece, certainly not before that date. It would not be esteemed by a collector, and is of a most unsaleable character.

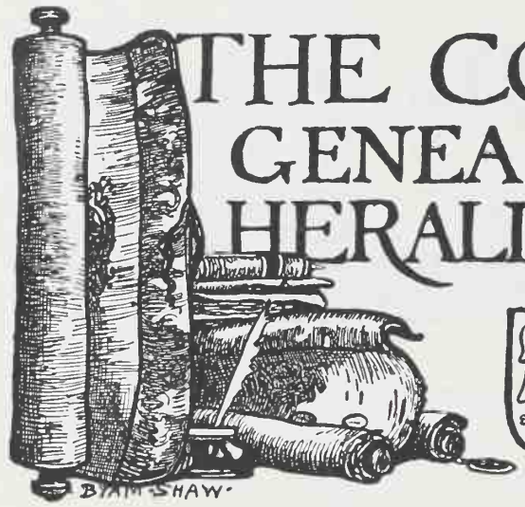
Dish with Episcopal Crest.—A4,620 (Karachi).—We fear we cannot give an opinion on the dish with the arms of the Bishop of Goa without seeing it.

Dürer Woodcuts.—A4,625 (West Byfleet).—We cannot value the woodcuts by Albrecht Dürer from your description. In any case, we must know the subjects, and to tell you if they are genuine we should need to see them.

Engraving after Thos. Hudson.—A4,631 (Sherborne).—The value of the engraving of *Robert, Lord Henley*, by Jas. McArdell, after Thos. Hudson, would depend upon the condition of the impression. Under ordinary circumstances it would not be worth more than £1 or so.

"Robinson Crusoe."—A4,637 (Redhill).—You do not give us any particulars as to the binding of your book. The edition of 1785, in two volumes, which you describe, is not of any special interest to collectors. The value is about 10s.

Engraving after Mulready.—A4,652 (Nantwich).—Your engraving of *The Convalescent from Waterloo*, by T. Doo, after Mulready, is not worth more than a few shillings.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

TOLL.—Thomas Toll, gent., the author of a quaint volume called *The Female Duel* (published in 1661), was probably identical with Thomas Toll, mayor of Lynn Regis, co. Norf., 1639, 1646, 1655; representative for that borough in Cromwell's parliament, 1652, and Comptroller of the Customs there in 1655. His eldest son Thomas was admitted to Gray's Inn 18 Feb., 1641/2. Nicholas Toll, M.A., curate of St. Nicholas Chapel, Lynn, 1657, was not a son of the first Thomas (though probably related), his father having been William Toll, of Wells, co. Norfolk, "Minister," and he was born in 1601.

WANDLESS.—The drawings of the seals sent appear to represent some foreign coats of arms, and we are sorry to say that it is impossible for us to identify them. Regret delay; this letter has been overlooked.

MAYNE.—The arms on the monument to Simon Mayne, of Dinton, co. Bucks., in Dinton Church, are stated by *Lipscomb* (*Hist. of the Co. of Bucks.*) to be *Ermine on a bend sable three right hands couped at the wrist in pale.* If Lipscomb's statement is correct, a mistake has been made in depicting the armorial ensigns of the deceased. Simon was the second son of Henry Mayne, of Bovendon, co. Herts, and the right arms of this family are: *Argent on a bend sable three dexter hands couped at the wrist of the field;* see *Visitation, Co. Herts*, and *Victoria Hist.*, same county. The coat of arms on the above monument are apparently those which were granted in 1604 to Bennet Mayne, of Creslow, distantly connected with the Hertfordshire family.

DOBSON.—We have not met with the work you enquire about, *Centenary Firms of the United States*, though we have seen references to it in American genealogies. No such compilation dealing with London firms has, so far as we know, ever been attempted; but, if properly done, might have some genealogical value. Leaving out the leading firms of bankers and brewers, there are many others which have been established in London for more than a hundred years, and still carried on by descendants of the original founders. We cannot, of course, specify names, but can instance a firm of solicitors established in 1788, another in 1794, still carrying on business at the original address; a Mincing Lane house founded in 1734; wine merchants, 1760; distillers, 1730; several manufacturers before 1760 (one of whom represents an old Oxfordshire armigerous family); indeed, quite a long list could be made of *old*, though perhaps not distinguished, houses.

ROBERTS.—The arms enquired about, *Or, a lion rampant reguardant sable on a chief wavy azure three ostrich feathers erect argent*, were granted 25 July, 1720, by Garter King-at-Arms to John Roberts, of the parish of St. Dunstan, Stepney, Esq^re^, and the grant states that he was the son of Edmund Roberts, of the co. of Radnor, deceased, and grandson of John Roberts of the same county.

TRECOTHICK.—This surname may originate from the small manor of Tregoddick, in the parish of South Petherwin, co. Cornwall. The will of John Trecothick, late master of H.M.S. *Barwick*, and late of Plymouth, co. Devon, bachelor, was proved in London 25 August, 1748, by Edward Trecothick, otherwise Tregothick, one of the executors. The testator names "his beloved brothers" Mark, Barlow, and Edward, *Tregothick*, and sister Hannah. One James Trecothick was admitted to Shrewsbury School in 1812. The armorial bearings of Tregoddick were: *Argent a chevron between three sqnare buckles sable tongues fessways.*

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JACOB TONSON
FOUNDER OF THE KIT-CAT CLUB
PAINTED BY HOGARTH

Barn Elms, the Kit-cat Club and Ranelagh of To-day

By Mrs. Willoughby Hodgson

BETWEEN the years 925 and 940 the Saxon King Athelstane in his piety set himself the task of providing for the maintenance of the Cathedral Church of St. Paul. Thus we are told, "Then did King Athelstane very amply endow it with divers fair lordships." These "lordships" at first numbered fourteen, and they included that of Berne in Surrey. The Saxon word *berne* signified a barn, and it is quite possible that the manor, which in later times became known as Barn Elms, derived its name from a great tithe-barn.

In the *Doomsday Book of St. Paul's* we find many interesting allusions to this lordship or manor. We are told "the Canons of St. Paul's held Berne"; that in the days of Edward the Confessor it was valued at £6; also that it was "assessed at eight hides, which were included in the Estate with the Archbishop's Manor of Mortlake." The property consisted of "six carucates* of arable land. Two carucates are in demesne, and there are nine villeins and four bordars with three carucates; and twenty acres of meadows." In the time of William the Conqueror it was valued at £7, and in 1290 it was taxed at £12.

OIL PAINTING OF THE EARL OF MONMOUTH BY SIR GODFREY KNELLER

The reference in the *Doomsday Book* to the Archbishop is interesting, for although during 980 years the manor has been almost continuously in the undisputed possession of the Canons of St. Paul's, many of the documents appertaining to it would seem to be in the keeping of the Dean and Chapter of Canterbury.

In 1256 Berne was leased to

* A carucate was as much land as a team could plough in a season.

[*Copyright by J. T. Herbert Baily in the United States of America, May, 1901*]

Robert de Barton, who was Precentor at St. Paul's, the lease being granted for life subject to the annual payment of "three rents in bread and beer," dues to the bakehouse and beerhouse, and forty shillings yearly to the Chapter of St. Paul's.

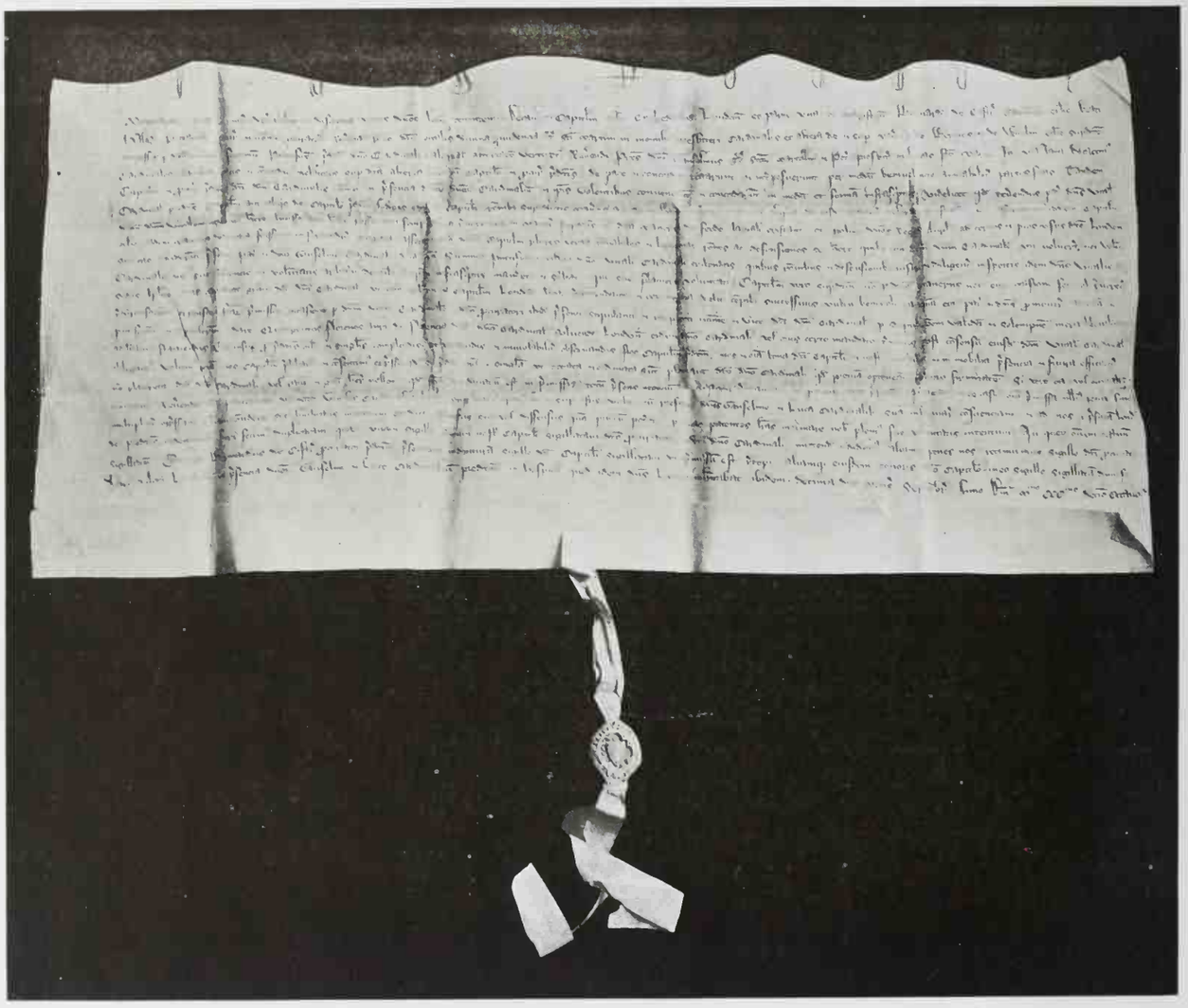
Amongst the records in the Tower are some documents relating to Barnes. One of these is a mandate of Edward II., forbidding the manor of Berne, which had been given by his ancestors for the support of the Canons of St. Paul's, to be converted to any other use. There are deeds also relating to certain privileges granted by Edward II. and Henry IV. to the holders of the manor.

In the archives of St. Paul's Cathedral a very interesting document, with heraldic seal attached (which, through the kind offices of the Librarian, we are able to illustrate), has been brought to light. This is an Agreement between the Chapter of St. Paul's and Bernard de Cistre, Canon of St. Hilary's at Poitou, Proctor of Vitalis, Cardinal of St. Martin in Montibus, concerning the manors of Berne and Wickham granted to the said Cardinal by the Pope. By the intervention of Ganselim, Cardinal of St. Marcellinus and St. Peter, and Luke, Cardinal of St. Mary in Via Lata, the said Proctor undertakes that the said Cardinal shall not molest the Chapter with regard to the said manors which they claim as of lay fee, and the Chapter undertakes to pay five hundred florins of Florence, "not for the said manors nor on account of them, but for their reverence towards the Holy See and in order to secure the goodwill of the said Cardinal," and to reimburse him for his expense in the matter. "Dated at London at the Inn of the said Cardinal Luke, Sept. 10, 1318."

When Richard de Gravesend was Bishop of London, Berne was one of the manors which enjoyed "immunitie" from the King's purveyors, who were instructed to take "no corn within the precincts of them."

According to the Patent Rolls of 1409, the Archbishop of Canterbury, as lord of the manor of Wimbledon, was entitled to receive from the Dean and Chapter of St. Paul's, lords of the manor of Berne, £2 every twentieth year for ever, and a sparrow-hawk yearly, or, in lieu thereof, two shillings, to be exempt from serving the office of reeve or provost within his manor.

In the fifteenth century it would seem that Barnes

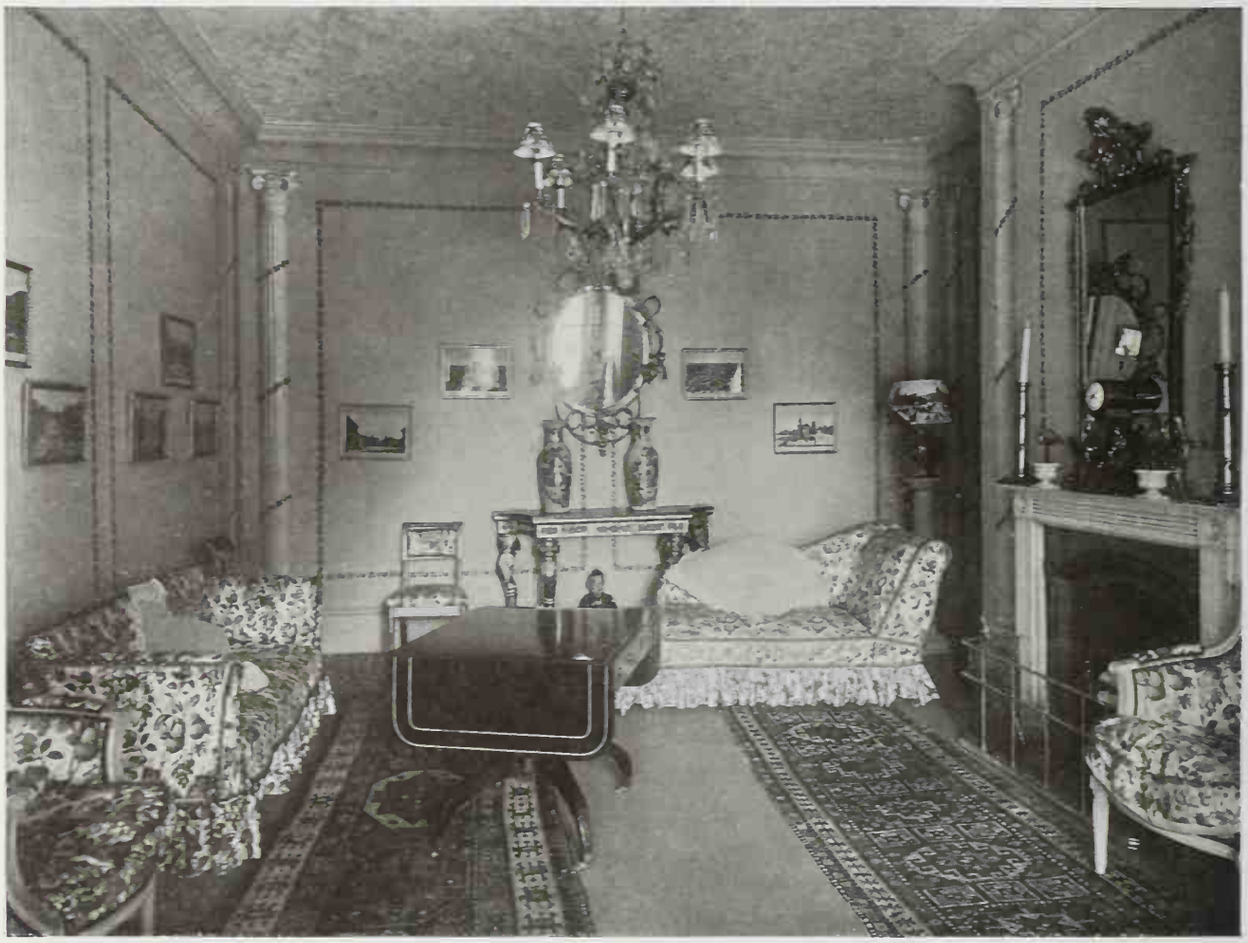


AN AGREEMENT BETWEEN THE CHAPTER OF ST. PAUL'S AND BERNARD DE CISTRE CONCERNING THE MANORS OF BERNE AND WICKHAM, WITH HERALDIC SEAL ATTACHED. DATED SEPTEMBER 10TH, 1318. FROM THE ARCHIVES OF ST. PAUL'S

CARVED MARBLE CHIMNEY-PIECE IN THE INNER HALL, WITH SIR GODFREY KNELLER'S PAINTING OF SIR CHRISTOPHER WREN

BURLINGAME PUBLIC LIB.

was several times leased to laymen — in 1467 to Sir John Saye and others, and in 1480 to Thomas Thwayte, Chancellor of the Exchequer, and also of the Duchy of Lancaster. After this, from 1504 it was held for half a century by Sir Henry Wyat (or Wiatt), who sublet the manor successively to Sir Andrew Judd, James Althain, Richard Martin, an alderman of the City of London, and Thomas Smythe, who was living there in 1567. Shortly after this Sir Francis Walsingham became tenant, and occupied Barnellms, as it was now called, as a country



THE GREY DRAWING-ROOM

residence, having no doubt chosen it as a retreat from the fatigues and cares of State. In 1579 Queen Elizabeth purchased from Sir Henry Wiatt the remainder of his lease, and bestowed it upon Sir Francis "and his heirs for ever" as a reward for his services to the Crown.

Walsingham makes frequent references to this place in his diary, from which it appears that his visits to his country home were frequently of a fleeting character.

On June 17th, 1580, he writes: "I went to Starre Chamber and returned to Barnellms to bed."

"Tewsdaie, Aug. 16, 1580. Her Majestie went to Sunninghill. I went to Barnellms."

"Dec. 1582. Mondaie 17. I went to Barnellms, and from thence to Greenwich with my Lord of Leycester and Mr. Vicechamberlain, to conferre with the Ambassador of Russia."

"Feb. 1582. Mondaie. The Queen came to Barnellms."

This visit of Queen Elizabeth is one which I do not find chronicled elsewhere, and may have been of a private character. Of other visits paid in 1585, 1588, and 1589 we find accounts, and, referring to the last of them, Lysons says: "In 1589 Sir F. Walsingham entertained Queen Elizabeth, and, as usual in Her Majesty's visits, her whole court."

Writing to his father, the Earl of Shrewsbury, on May 26th, 1589, Lord Talbot says:—

"This daye Her Ma^te^ goethe to Barn Ellmes, where she is purposed to tary all day tomorrow, being Tewsdaie, and on Wednesdaie to return to Whytehall agayne. I am appoynted among the rest to attende Her Ma^te^ to Barn Ellmes. I pray God my diligent attendance here may procure me a gracious aunswere to my suite at her return, for whilst she is ther nothinge may be moved but matter of delyghte and to content her, which is the only cause of her going thither."

Recently, when building operations were commenced at Barn Elms at the north wing, in which is situated the present large dining-room, a quantity of ancient brickwork was brought to light, which proved to be a landing-place from the small canal which passes through the golf ground, where the depression may still be seen, though it has been bricked over and converted into an underground culvert.

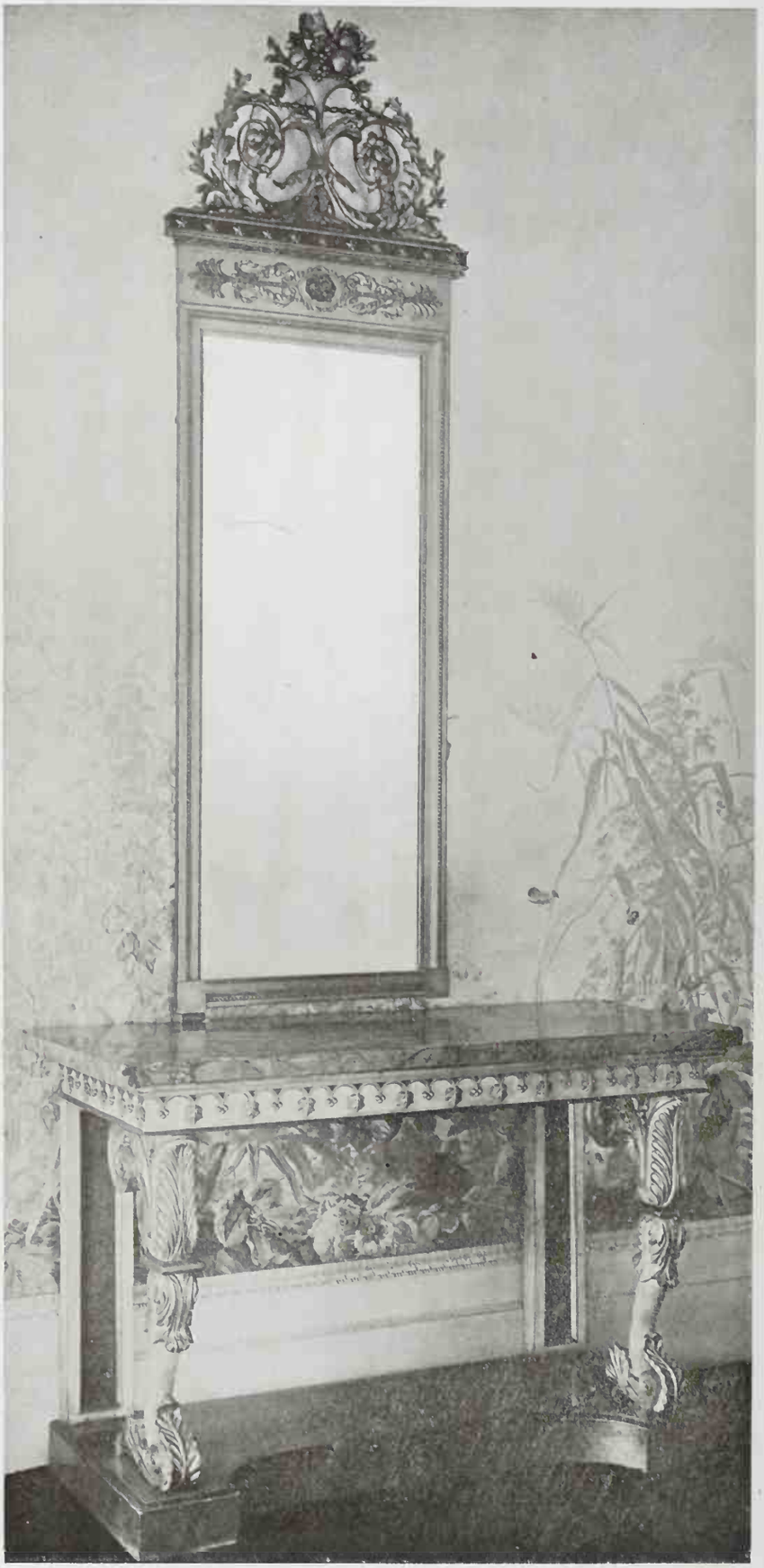
Prithee, gentle reader, think not that I would at this

CHARLES FITZ-ROY, DUKE OF GRAFTON
FROM SIR GODFREY KNELLER'S PAINTING
MEZZOTINT BY JOHN FABER,

ARTHUR MAINWARING, ESQ.
SIR GODFREY KNELLER'S PAINTING
MEZZOTINT BY JOHN FABER, FROM

time of day write scandal of England's Maiden Queen, but if, as I gather from the diary of Sir Francis Walsingham, she did honour "Barnellms" with private visits, a secret landing-stage might have had its uses.

The brilliant Sir Francis Walsingham died at a house in Seething Lane in such dire poverty that his friends buried him "in a most private manner" at dead of night, in confirmation of which fact no certificate of his burial appears to have been entered at the Heralds' Office. Lady Walsingham continued to live at Barn Elms till her death, when she was buried in St. Paul's near her husband, and the estate passed to their daughter. This lady had the unique distinction of being successively the wife of those three accomplished courtiers and makers of history, Sir Philip Sidney, the Earl of Essex, and Lord Clanricard. Lord Essex certainly resided with his wife at



CARVED AND GILT CONSOLE TABLE WITH YELLOW MARBLE TOP CHIPPENDALE MIRROR CARVED WITH SPRAYS OF OAK LEAVES, ACORNS, EAGLES' HEADS, AND FRUIT IN THE DRAWING-ROOM

Barn Elms, and in the Sidney State papers and other manuscripts of the time constant reference to the place will be found, chiefly written when Essex had fallen from favour. Thus:—

"The Earl of Essex receives in his familiar house at Barnellms a rabble of foreign diplomatists and spies."

"Sir Christopher Blount returned from Drayton Basset to Barnellms which ha passed into th possession o Essex and hi wife."

"Essex, know ing that he ha sinned agains hope, and mad dened by th cold respons from Dubli began to crow Barnellms an Essex Hous with his mo desperate fo lowers, who pr posed to c without an arr what Quee Elizabeth ha failed to do wi one."

Roland Whi writing on Ju 11th, 1600, Sir Robe Sydney, say "Some thi that the Ear Essex sha have the libe of his houses

JOHN CHURCHILL, DUKE OF MARLBOROUGH MEZZOTINT BY JOHN FABER, FROM SIR GODFREY KNELLER'S PAINTING

SPENCER COMPTON, EARL OF WILMINGTON MEZZOTINT BY JOHN FABER, FROM SIR GODFREY KNELLER'S PAINTING

London and Barnelmes, and that he shall have his friends come to him."

There is in the grounds of Barn Elms a standing memorial to Lord Essex in the rare and beautiful deciduous cedar which he planted, and which lives and flourishes three hundred years after his death.

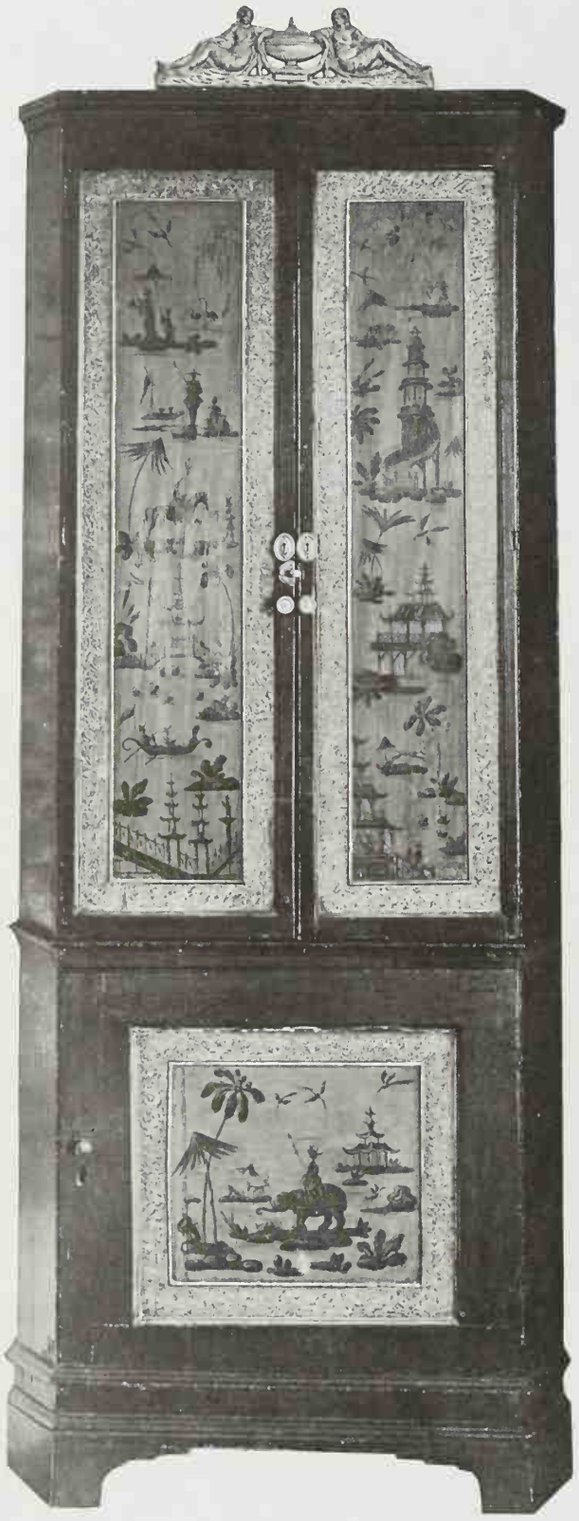
On March 25th, 1601, Robert Beale, Chancellor of the North, and Clerk of the Privy Council, died at Barn Elms. He was a brother of Lady Walsingham, and had the unenviable distinction of being employed by Elizabeth to carry her proposals and further her negotiations with Mary Queen of Scots. He was also present with Lord Buckhurst when the sentence of death was conveyed to this luckless queen. He carried the warrant to Fotheringay, and read it upon the scaffold.

In the Barnes parish register are two interesting entries, from which we gather that one of the daughters of King James I. stayed at Barn Elms. These are as follows :—

"Mr. Egerton, the Ladie Marie's gentleman Usher, buried Aug. 6th, 1603."

"The Ladie Marie's chambermaid buried Sept. 19th, 1603."

About this time Lady Walsingham had been sent to Scotland to bring some of the King's children to London. This appears to have been the widow of Sir Thomas Walsingham, to whom King James afterwards granted a pension of £400. In those days it was customary for some of the great people about Court to "farm" the royal children, that is, to discharge by contract the expenses of their board and education. Princess Mary died at Lord Knevett's at Stanwell in 1607, the Princess Elizabeth being educated at Lord Harrington's, so that the royal visit to Barn Elms was probably one of short duration.



GEORGIAN CORNER CUPBOARD PAINTED TO REPRESENT CHINESE LACQUER IN THE DRAWING-ROOM

In 1620 the manor-house was occupied by Sir John Kennedy, who had married Elizabeth Bridges, the beautiful and vivacious daughter of Lord Chandos. After her marriage this lady had an adventurous career. Being of a wildly extravagant disposition, she ran into debt, and her creditors, finding themselves unable to get satisfaction, attacked her husband. In those "good old days" a debtor's prison was the only alternative for the husband who could not satisfy his wife's creditors, and, with this unenviable prospect in view, Sir John decided to dispute the legality of his marriage. This, owing to a flaw in the contract, he did successfully.

Some years later, the once brilliant woman known as "the light of Sudeley and Hampton Court" came to Sir Arthur Georges in rags, her legs bare, her feet shoeless, a coarse petticoat clinging about her limbs, an old cloak on her beautiful head, begging him to let her come in for Christian charity and for the love he bore his wife.

From 1628 to 1638 Barn Elms was tenanted first by Mr. Edward Ferrers, and afterwards by Mr. Richard Gosson. In 1639 it was leased to John Cartwright, Esq., for twenty-one years, and when soon afterwards all Church property was sold by Parliament, this gentleman purchased the estate, and Richard Shute bought the advowson. After the Restoration, the Dean and Chapter of St. Paul's recovered their rights, and again leased it to Mr. Cartwright, who held it till 1750, when it passed to Sir R. Hoare, at a rental of £60 per annum. It would seem, however, that during his tenancy Sir Richard several times sublet the property.

An advertisement in 1659 enumerates some of the attractions of the place, amongst these: "Orchards, gardens, coach-houses, stables, grazing for two geldings or cows, spring water brought to the house in leaden pipes, and pleasant walks by the Thames."

Abraham Cowley came to reside here in 1664, and Bishop Spratt *(Life of Abraham Cowley)* condemns his choice. He says, "Out of haste to be gone away from

the turmoil and noise of the City, he had not prepared so healthful a situation in the country as he might have done if he had made a more leasurable choice. Of this he soon began to find the inconvenience at Barn Elms, where he was afflicted with a dangerous and lingering fever." He removed to Chelsea, where he died.

During the latter half of the seventeenth century water parties and picnics at Barn Elms were a fashionable form of amusement. Here under the beautiful

THE INNER HALL

elm and plane trees the town-folk made merry, the lord mayor and civic magnates participating in the festivities. A procession of barges thronged the river, and these, when they reached the manor grounds, disembarked their living cargo for dancing, feasting, and music.

Here it was in a close adjoining the house that a duel was fought on January 16th, 1678, between Lord Shrewsbury and the Duke of Buckingham, of which Samuel Pepys gives in his *Diary* the following account: "Jan. 17. Much discourse of the duel yesterday between the Duke of Buckingham, Sir Robert Holmes, and Captain William Jenkins on one side, and my Lord of Shrewsbury, Sir John Talbot, and one Bernard Howard on the other side, all about my Lady Shrewsbury—her husband challenged the Duke of Buckingham, and they met yesterday in a close at Barn-elmes and there fought. My Lord of Shrewsbury is ran through the body from the right breast to the shoulder, and Sir John Talbot * all along up one of his arms, and Jenkins killed on the place, and the rest all in a little manner wounded." We have it on the authority of Horace Walpole that, attired as a page, Lady Shrewsbury held the Duke's horse during the contest.

It would appear that the attractions of Barn Elms had a special fascination for Samuel Pepys, the great diarist frequently visiting the place on Sundays.

"1665. Aug. 5 (Lord's Day). . . . so home to dinner, after with my wife and Mercer and Jane by water all afternoon, up as high as Morclacke with great pleasure and a fine day, reading over the second part of the *Siege of Rhode* with great delight. We landed and walked at Barne-elmes."

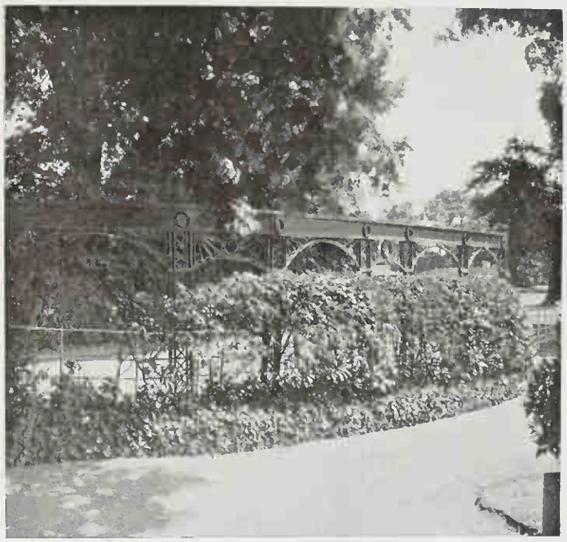
"April 28, 1667 (Lord's Day). After dinner, by water, the day being mighty pleasant, and the tide serving finely, I up (reading in Boyle's *Book of Colours*), as high as Barne-Elmes, and there took a turn alone, and then back to Putney Church."

On May 5th, 1667, Pepys gives an account of a christening which he and his wife attended, and where the company was "mighty merry," he says, "so we had

* John Talbot, eleventh Earl of Shrewsbury, who died of his wounds March 16th following.

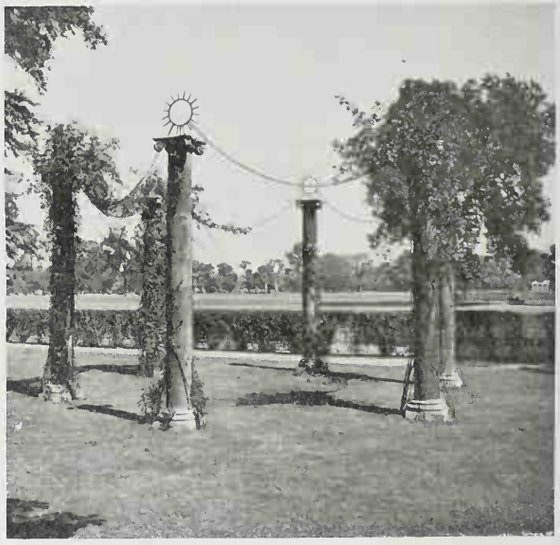
THE LAKE FROM WHICH, WHILST BATHING, VICE-CHANCELLOR SHADWELL GRANTED AN INJUNCTION

VIEW OF THE LAKE, SHOWING ON THE RIGHT THE DECIDUOUS CEDAR PLANTED BY THE EARL OF ESSEX



OLD PALINGS ORIGINALLY AT GLOUCESTER HOUSE

NORTH-EAST FRONT OF THE RANELAGH CLUB HOUSE, BARN ELMS



A ROSERY IN THE GARDENS

ENTRANCE TO THE KIT-CAT ROOM

POPE'S SUMMER-HOUSE

THE DUTCH GARDEN

THE TREE UNDER WHICH THE FAMOUS DUEL BETWEEN THE DUKE OF BUCKINGHAM AND LORD SHREWSBURY TOOK PLACE

REPLICA OF OLD LEAD ITALIAN URN

gloves and wine and wafers, very pretty, and talked and tattled, and so we away by water, up with the Tide . . . as high as Barne-Elmes, it being a fine evening."

"May 26, 1667 (Lord's Day). After service at St. Margaret's, Westminster, I away to my boat, and up with it as far as Barne-Elmes, reading of Mr. Evelyn's late new book against Solitude, in which I do not find much excess of good matter, though it be pretty for a bye discourse. I walked the length of the Elmes, and with great pleasure saw some gallant ladies and people come with their bottles, and baskets, and chairs, to sup under the trees by the water side, which was mighty pleasant."

"June 9, 1667 (Lord's Day). Took boat and up all alone, a most excellent evening as high as Barne-elmes, and there took a turn."

OLIVER CROMWELL BY SIR PETER LELY, 1644 IN THE OUTER HALL

"July 21 (Lord's Day). About seven at night, when finished my letter and weary, I and my wife and Mercer up by water to Barne-elmes, where we walked by moonlight."

"August 25 (Lord's Day). . . . and so I up to Putney and there stepped into the church to look at the fine people, whereof there is great store and the young ladies, and so walked to Barne-elmes . . . Reading of Boyle's *Hydrostatickes*, which are of infinite delight. I walked in the Elmes a good while and then to my boat and leisurely home, with great pleasure to myself."

"March 23. At noon came Mrs. Pierce, and Mrs. Manuel (the Jew's wife), and Mrs. Corbett, and Mrs. Pierce's boy and girl. After dinner I had a barge ready at Tower Warfe to take us in. So we went, all of us, as high as Barne-elmes; a very fine day and all the way sang. Mrs. Manuel sings very finely and is a highly discreet, sober - carriaged woman, that both my wife and I are highly taken with her. At Barne-elmes we walked round, then to the boat again."

"August 3, 1668 (Lord's Day). After dinner I and Tom, my boy, by water up to Putney, and there heard a sermon, and many fine people in the church. Thence walked to Barne-elmes."

In 1712 Handel was for some months the guest of a Mr. Andrews, both in London and at his country house at Barn Elms; subsequently the place was occupied by a Swiss Count, Heydegger by name, who was living there in 1727. This gentleman was the well-known proprietor of the King's Theatre, where in 1720 he first produced Handel's oratorio *Esther*, and later on, in 1733, *Deborah*, and *Orlando*.

Count Heydegger had been appointed Master of the Revels to King George II., and an amusing anecdote is told of a surprise prepared by him for that monarch. Having honoured the Count by signifying his intention to sup with him, the King arrived at Barn Elms by water from Richmond, and was greatly incensed to find the whole place in darkness, and apparently no preparation made for his reception. Having with difficulty made his way through the avenue to the house, and finding this also in darkness, the King began in no measured tone to voice his complaints. In a moment the whole place was

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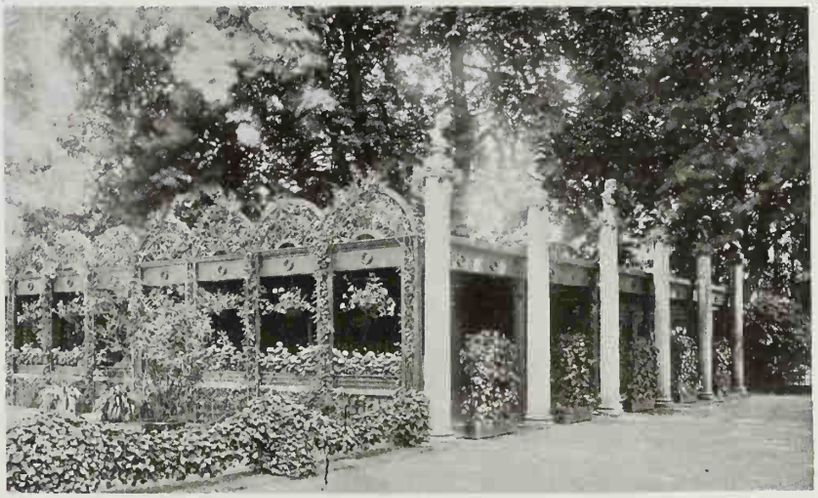
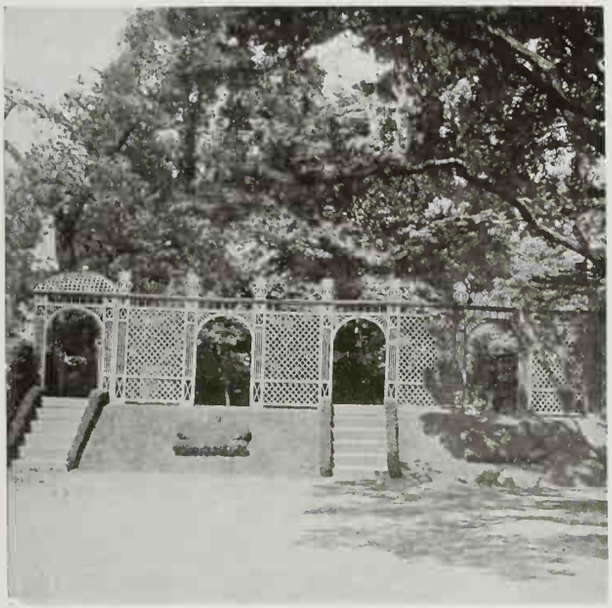
MISS ALICE AND MASTER LESLIE WARD

FROM A MINIATURE BY SIR WM. CHARLES ROSS, R.A.

In the possession of Mrs. E. M. Ward

THE SUMMER DINING-ROOM





ENTRANCE TO THE OPEN-AIR THEATRE

WATER-LILY POND AND FOUNTAIN

SOUTH-WEST FRONT OF THE RANELAGH CLUB-HOUSE, BARN ELMS

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flooded with light from innumerable small lamps, which his host had arranged should be lighted simultaneously at a given signal.

An old advertisement gives us some particulars of Barn Elms during the second half of the eighteenth century. It is spoken of as a "manor house pleasantly situated at a small distance from the Thames. Modernised and considerably enlarged by the late Sir Richard Hoare, Bart., in the year 1771. The wings were then added. In the dining parlour and drawing room are some good pictures, particularly two large ones by Gaspar Poussin, which are much admired. The pleasure grounds have all the advantages of retirement without being immuned within lofty walls. They were laid out with much taste when the house was improved. Adjoining the mansion is a house which belonged to Tonson, the bookseller, at the time that he was Secretary of the Kit-cat Club. Here he built a room for their reception, and here they held their meetings."

The Kit-cat Club.

The celebrated Kit-cat Club was founded about the year 1700, by Jacob Tonson, bookseller, printer and publisher. Its membership comprised some of the principal noblemen and men of letters of the day. Ostensibly, it was a society established to encourage literature, but in truth its aim and object would seem primarily to have been the promotion and encouragement of loyalty amongst the people to the Protestant succession of the House of Hanover. So enthusiastic were its members in this cause, that Horace Walpole says, "The Kit-cat Club, generally mentioned as a Set of Wits, were in reality the patriots that saved Briton." Nor did they neglect the encouragement of *belles lettres*, for it is related by Spence, on no less authority than that of Pope, that "he remembers having seen a paper in Lord Halifax's handwriting, concerning a subscription of four hundred guineas for the best written comedy."

John Churchill, the great Duke of Marlborough, the Dukes of Somerset, Richmond, Grafton, Devonshire, Manchester, the Earls of Dorset, Halifax, Sunderland, Wharton, and Kingston, Sir Robert Walpole, Vanbrugh, Congreve, Granville, Addison, Garth, Sir Richard Steele, Mainwaring, Stepney, and Walsh, were amongst the celebrated men of the day who represented its threefold object—the encouragement of Whig politics, of literature, and of art.

We can readily understand that the inauguration of such a society would be looked upon with extreme disfavour by the Tories and Jacobites of the day. This, perhaps, accounts for a tinge of venom which makes itself felt in almost every history of its doings, written when the club was at its zenith.

The name Kit-cat would seem to have been derived from the place where the first rendezvous took place. This was at an obscure pastry-cook's in Shire Lane, near Temple Bar, the owner being one Christopher Cat, who had become famous for his mutton-pies, and who no doubt banquetted his noble and illustrious guests upon these toothsome delicacies. Writers of the day make frequent reference to these pies. "A Kit-Cat is a supper for a lord" will be found in the prologue to the *Reformed Wife*, whilst Dr. King, in his *Art of Cookery*, says, "Immortal made as Kit-Cat by his pies." In the *Spectator* (No. ix.) Mr. Malone says the name was derived from the pie itself: "The fact is, that on account of its excellence it was called a Kit-cat, as we now say a sandwich." An epigram, supposed to have been written by Arbuthnot, suggests another etymology for the name of the club:—

> "Whence deathless Kit-cat took its name,
> Few critics can unriddle;
> Some say from Pastry Cook it came,
> And some from Cat and Fiddle."
>
> "From no trim beaux it's name it boasts,
> Grey statesmen or green wits;
> But from its pell-mell pack of toasts,
> Of old cats and young kits."

The insinuation that "ancient dames" were toasted at the Club caused no little comment, and was seriously questioned and indignantly repudiated. Jacob Tonson was a friend of Christopher Cat, who became so prosperous through the patronage of the members of the Club that he was obliged to move to more spacious premises at the Fountain Tavern in the Strand. Here the Kit-cats became his regular guests, and the membership increased from thirty-nine to forty-eight.

Writing in 1745, Ned Ward gives the following amusing, if somewhat acrimonious, account of the Kit-cat Club: "This ingenious Society of Apollo's sons, who for many years have been the grand monopolizers of those scandalous commodities in this fighting age, viz., *Wit and Poetry*, had first the honour to be founded by an amphibious mortal, Chief Merchant to the Muses; and in these times of Piracy both Bookseller and Printer, who, having many years since conceived a wonderful kindness for one of the Greasie Fraternity, then living at the end of Bell Court in Greys Inn Lane, where finding out the knack of humouring his neighbour *Bocai's* (Jacob Tonson) palate had, by his culinary qualifications, so highly advanced himself in the favour of his good friend that through his advice and assistance he removed out of *Gray's Inn Lane* to keep a pudding shop near the Fountain Tavern in the Strand, encouraged by the Assurance that *Bocai* and his friends would come every week to storm the crusty walls of his Mutton-Pies and make a consumption of his custards." Ward goes on to say that perfidious *Bocai* had a sharp eye to business, and, "having wriggled himself into the company of a parcel of poetical young sprigs, just weaned from their Mother University," he promised to be "an indulging Father" to them if they would hand over to him all their "maiden performances" upon which they placed a slender value. To ingratiate himself with these new authors, he invited them to a weekly "collation of Oven-Trumpery" at the house of his baker friend. The fare became famous, and it was felt that it would be a "scandal to the Muses that so Heavenly a banquet should go untag'd with poetry, where the ornamental

folds of every luscious cheese-cake and the artful walls of every golden custard deserved to be immortalized." Thus the feast at the suggestion of *Bocai* became a weekly one, and all poems composed on these occasions were handed to him. "The cook's name was Christopher, his sign 'The Cat and Fiddle.'" Ward further says that *Bocai*, as donor of these feasts, became chairman of the Club, and adds that poems rejected by publishers were taken off his hands by "his friend the pastry cook at a better price than the Trunk Maker, so that the Poetical Fraternity had most of their Pies bottom'd with their own work, which proved so considerable an advantage to all chance customers that, whoever came in for a Twopenny Tart, was assured to have a Penny-worth of Wit, or at least poetry into the bargain, that when they had empty'd the shell they might have taught their children to read from the bottom crust as well as from a Horn-book."

OLD OAK DAY-BED IN THE OUTER HALL

The Club became so popular that Ned Ward says, "Many fresh persons desired to be admitted as Members," and it was "high time to move out of the scent of the oven in hot weather and to adjourn their Club to the Fountain Tavern, it being wisely agreed by the whole Board that a noble cellar of wine was a better foundation for a Society of Wits to erect their *Pyramids* of Fame upon than the arch of an oven."

Bocai is said to have "anointed the Tip of his Tongue with a due quantity of *Irish Pomatum*, that he might ingratiate himself with 'the high and stately.'" In this way he is said to have made more by his bookselling than his authors did by their wit. He watched his noble patrons and copied their manners, and in time it was said of him that though he looked like a bookseller seated amongst lords, yet he behaved himself like a lord when he came amongst booksellers.

This account of Ned Ward is amusing and interesting as a sample of the satire which passed current in his day, but it cannot be looked upon as a fair commentary upon the dealing of Jacob Tonson, for Pope says that Tonson, Garth, Vanbrugh, and Congreve were the four "most honest-hearted real good men" of the poetical members of the Club.

Again, we have the evidence of a letter from the Duke of Somerset, who wrote to Jacob Tonson on June 20th, 1703, "Our club is dissolved till you revive it again, which we are impatient of." In the same month and year Vanbrugh, writing to him at Amsterdam, says, "In short the Kit-cat wants you much more than you can ever do them. Those who remain in town are in great desire of waiting on you at Barn Elms."

If any further evidence were needed of the esteem in which Jacob Tonson was held, it is confirmed by the fact that, following the example of the Duke of Somerset, all the members of the Club presented him with their portraits, painted by Sir Godfrey Kneller. These portraits took longer to complete than the donors had expected, and Vanbrugh, writing to Tonson, comments upon it as follows: "Not that they have finished their pictures neither, though, to excuse them as well as myself, Sir Godfrey has been most in fault. The fool has got a county house near Hampton Court, and is so busy in fitting it up (to receive nobody) that there is no getting him to work."

As we have seen, Jacob Tonson owned a small house adjoining the manor-house at Barn Elms. Here in the room which he built for the Kit-cat Club many convivial meetings were held, and it was here also that the famous portraits of its members, by Sir Godfrey Kneller, were hung. The building was found, however, to be not sufficiently lofty to accommodate half-length portraits. Sir Godfrey, therefore, used a smaller canvas, large enough to admit of a hand being painted. Canvases of this size—36 ins. by 28 ins.—are, I believe, still known amongst artists as "Kit-cats."

At the death of Jacob Tonson the portraits became the property of his nephew, Jacob, and upon his death passed to his brother Richard, who removed them to Water Oakley, near Windsor, where he built a gallery to receive them. Later they descended to Mr. William Baker, Member of Parliament for Herefordshire, who had married the daughter of Jacob Tonson, junior, and are, I believe, still in the possession of this family. They

were all exhibited at the Art Treasures Exhibition at Manchester, and several were also shown at the Great Exhibition at the Crystal Palace in 1862.

These pictures were engraved in mezzotint by John Faber, of the Golden Head, in Bloomsbury Square. They came out in folio in 1735, and were dedicated "to the most noble Prince, Charles Seymour, Duke of Somerset." In the address to the Duke, Faber says, "This collection of Prints owes its very Being to your Grace's Liberality in setting the example to the other Members of the *Kit-cat Club* of honouring Mr. Tonson with their pictures."

In our illustrations will be seen four of these mezzotints, and a frontispiece of the folio. These and twenty others were found at Barn Elms when the Ranelagh Club took possession, and may now be seen in the hall, upon the staircase, and in the gallery above.

In 1700 Elkanah Settle addressed a poem "To the Most renouned President of the Most Noble Order of the Toast," and it is supposed that the Order of the Toast and the Kit-cat Club were one and the same.

The famous toasting-glasses were inscribed with verses to reigning beauties of the day, amongst whom were the four "shining" daughters of the Duke of Marlborough—Lady Godolphin, Lady Sunderland, Lady Bridgewater, and Lady Mortimer; Swift's friends, Mrs. Long and Mrs. Barton (the latter the lovely and witty niece of Sir Isaac Newton), and others. Lord Halifax wrote the following verses for these glasses in 1703—"The Duchess of St. Albans":—

> "The line of Vere, so long renoun'd in Arms,
> Concludes with lustre in St. Alban's charms,
> Her conquering eyes have made their race complete:
> They rose in valour and in beauty set."

Pope said of Jacob Tonson that "he had the good and the forms of society much at heart," and remarked to Spence that "the day Lord Mohun and the Earl of Berkeley were entered of it (the Kit-cat Club), Jacob said he saw they were just going to be ruined. When Lord Mohun broke down the gilded emblem on the top of his chair, Jacob complained to his friends, and said a man who would do that would cut a man's throat."

It is interesting to learn that the friendship of Pope for Tonson began by an offer from the latter to print a pastoral of Pope's which he had seen in the hands of Walsh and Congreve, and which he considered "extremely fine." Wycherley says, "The offer of 'left-legged Jacob' could not be resisted," and he impiously observed, "Jacob's ladder raised Pope to immortality."

Amongst the well-known wits of the Kit-cat Club none shone with greater lustre than Sir Samuel Garth, physician to George I. It is recorded of him that he looked in hurriedly one night saying that he had so many patients to attend he must not stay. Some good wine being produced, however, he soon forgot them. After a time Sir Richard Steele deemed it wise to remind him of his engagements. Garth pulled out his list, which numbered fifteen, and having glanced at it, said, "It's no great matter whether I see them to-night or not, for nine of them have such bad constitutions that all the physicians in the world can't save them, and the other six have such good constitutions that all the physicians in the world can't kill them."

Upon one occasion Dr. Hoadley, Bishop of Bangor, accompanied Steele and Addison to a club celebration of the Anniversary of King William III., when, it is said, Steele "had the double duty of celebrating the day and drinking Addison up to conversation pitch." John Sly, the hatter of facetious memory, being in the house, took it into his head to come into the company on his knees with a tankard of ale in his hand to drink to the "Immortal Memory," and to return in like manner. Steele, who was sitting next Bishop Hoadley, whispered to him, "Do laugh, it is humanity to laugh." By-and-by Steele was in the same condition as the hatter, and was put into his chair to go home; nothing would satisfy him but to be taken to the residence of the Bishop. The chairmen, however, carried him to his own house, and upstairs, the Bishop meanwhile remaining below till he was in bed. Next morning Steele wrote the following couplet and sent it to Dr. Hoadley:—

> "Virtue with so much ease on Bangor sits,
> All faults he pardons, though he none commits."

Sir Godfrey Kneller's name will, by reason of the portraits he painted, always be associated with the Kit-cat Club. He was a man who, at his worst, made his art subservient to his purse, thereby lessening his reputation; but there is little doubt that in his better moods he would gladly have disowned those works which he had sacrificed for mere lucre. It had been good for Sir Godfrey had he lived in a country where his work was rewarded by its merits, rather than by the number of canvases which he painted; he might then have shone in the rôle of a great master.

He gave to fame, however, some fine portraits, amongst them those of ten monarchs, and Horace Walpole remarks, "We who see so many ornaments of an illustrious age transmitted to us by Kneller's pencil must not regret that his talent was confined to portraits, for," he added, "it is better to have real portraits than Madonnas without end."

The Kit-cat pictures were amongst the latest works of Sir Godfrey Kneller, and in some of these he is certainly seen at his best. Several were never finished. Speaking of his preference for portrait painting, Sir Godfrey used these words, "Painters of history make the dead live and do not begin to live themselves till they are dead. I paint the living and they make me live." His vanity was proverbial, and his estimate of his own importance, not only in this life but in the next, is chronicled in all seriousness by his biographers, one of whom relates of him that while he believed places in heaven were allotted to the ordinary person, he was sure that when he knocked at the door the Lord would say to him, "Sir Godfrey, choose your place."

When living in Great Queen Street he had a garden in which he took infinite delight, and having formed a warm intimacy with his neighbour, Dr. Ratcliffe, he allowed this gentleman a key to the door leading in to it.

After a time the doctor's servants damaged the flowers, and Sir Godfrey sent word to his friend that he must close the door. "Tell him he may do anything with it, but paint it," replied the doctor; to which Sir Godfrey made answer, "And I can take anything from him but physic."

As a Justice of the Peace, a judgment of Sir Godfrey Kneller drew the following lines from Pope :—

> "I think Sir Godfrey should decide the suit,
> Who sent the thief (that stole the cash) away,
> And punished him that put it in his way"

—which was an allusion to his having dismissed a soldier who had stolen a joint of meat, whilst he punished the butcher for putting temptation in his way.

When the famous Kit-cat Club finally ceased to be does not appear, though 1733 is given by some writers as the date; they were burnt out of their premises in the city. During the summer, we are told they frequently held their meetings at Hampstead. And it is possible that after the fire they used the room provided for them at Barn Elms, and did not again seek premises in town.

Jacob Tonson was hated by the Tory writers of the day, and came in for more than his share of invective. He deserved better of men of letters, for he was the one bookseller of his time who identified himself with Milton by first making *Paradise Lost* popular; he was also the first of the bookselling fraternity to throw open to a reading public, in Theobald's *Shakespeare*, the works of the immortal poet.

Visiting Barn Elms in 1816, Sir Richard Phillips asked if this was the house of Mr. Tonson, but was told that no such gentleman was known. After much questioning, one of the servants informed him that he remembered hearing of the "Philosopher's Room," and conducted him to that apartment. Here, covered with dust and cobwebs, Sir Richard found chalked upon the walls the names of the members of the old Kit-cat Club. From this we gather that Tonson's house had become, as it is to-day, part of the outbuilding of the manor-house, and was no longer a separate dwelling.

About the year 1827, Sir Richard Colt Hoare, who with his father had so greatly improved and enlarged the mansion, sold his lease of Barn Elms to the Hammersmith Bridge Company, but later on it was transferred to Sir Thomas Colebrook, Bart.

THE PORTER'S CHAIR IN THE OUTER HALL

Sir Lancelot Shadwell, Vice-Chancellor of England, came next into possession. Of this gentleman many amusing anecdotes are told, which have been chronicled by Mr. Markham Spofforth.

Upon one occasion, returning from town, hot and tired, Sir Lancelot withdrew to the lake in the garden to bathe, telling his butler that anyone calling must be brought to the boat-house to see him. Soon afterwards counsel and witnesses arrived from London upon urgent legal business, praying for an injunction. They were directed to the lake, where, with his head alone above water, the Chancellor heard arguments of counsel for and against, and where, with the utmost gravity, he at last pronounced the words, "Take an injunction."

It was in the upper lake that the son of Vice-Chancellor Shadwell was drowned whilst trying his skill with an outrigger—at that time a new invention. The boat overturned, and, becoming entangled in the weeds, he was drowned before assistance arrived.

Mr. Selwin, who met his death under extraordinary and very distressing circumstances, was a later

SHERATON BOW-FRONTED SIDEBOARD IN THE COMMITTEE ROOM

tenant at Barn Elms. Returning one evening from Cremorne, his cab-driver put him down upon the wrong side of the river. Being a good swimmer, he paid the fare, and, discharging the man, swam across. Reaching the other side, he stumbled and fell into the deep ditch or culvert which separates this property from the towing-path, and, being probably stunned by the fall, was drowned.

After this, for fifteen years D. Barclay Chapman, Esq., resided at Barn Elms, and made many improvements both in the house and grounds. Signor Garcia, the world-renowned singer, was the next tenant, and sold his interest to H. D. Pochin, Esq., who lived there till 1884, when the Ecclesiastical Commissioners granted a twenty-one years' lease to Reginald Herbert, Esq., for the purpose of a Club. A fresh lease of 999 years was obtained from the Ecclesiastical Commissioners in 1898 by Sir George Hastings, and was presented by him to the Ranelagh Club.

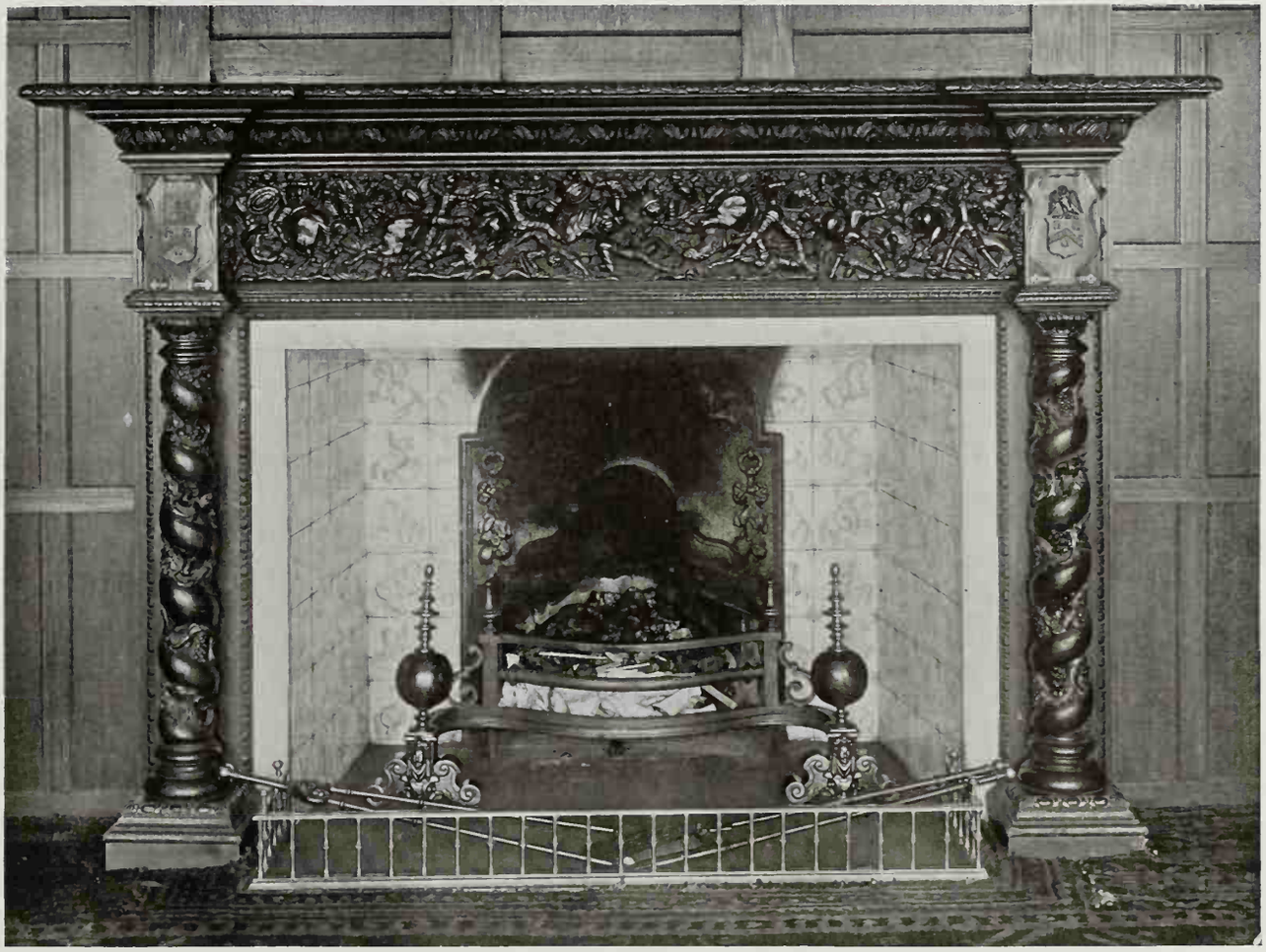
Mr. Herbert found the Kit-cat room in a very dilapidated condition. It had been used by former tenants as a laundry, a garden-room, and for other domestic purposes. It was, however, restored, and meetings of a convivial character were afterwards held there.

In 1894 the Club was taken over by some of the members, and came under the personal management of Dr. (now Sir George) Hastings, with the Earl of Dudley as chairman, and later the Earl of Ava as secretary.

Ranelagh of To-day.

As we have seen, the name "Ranelagh" has superseded that of Barn Elms, and this has sometimes led to the enquiry as to whether these are the historic gardens of other days. The old gardens were situated in Chelsea. The present name of Ranelagh was taken from Ranelagh House, Fulham, and was transferred to Barn Elms when that club removed there in 1884. It is very satisfactory to reflect that, bordered as it is by Barnes Common, the river Thames, and the reservoir of the waterworks, and protected by a lease of 999 years, this ancient manor can never be built over.

Ranelagh has been described as "quite the best equipped and managed club of its kind," and as "one of the most favoured resorts that fashion has ever had." It is all this, and a great deal more, for surely it is not possible to visit its beautiful grounds and fine Georgian mansion and remain insensible to the truly wonderful way in which the old-world atmosphere has been preserved. Its soothing influence can be felt wherever one turns. In the house we find a well-appointed and thoroughly comfortable domicile, made beautiful by



CHIMNEY-PIECE IN THE CHAPEL ROOM, WITH OLD CARVED WALNUT PANEL

the perfect taste of its decorations, by antique pictures, furniture and china.

It can be well understood that, with a membership of two thousand, it has been necessary from time to time to add to and enlarge the house. This has been done in so masterly a manner, both inside and out, that it is well-nigh impossible for anyone who had not watched its progress to point to any part and say, "This is new." Thus we have in the large dining-room, built, as we have seen, upon the foundation of an old landing-stage, a room which, with its delightful green walls, its furniture, and the "Musicians' Gallery" overhead, takes us back to the days of Beau Brummell and the Assembly Rooms at Bath. The small dining-room is also of recent date, but here again we find an exact replica of a Georgian room with moulded ceiling, fine carved chimney-piece, and furniture to correspond. The chapel room is very old; it has been re-roofed, and the committee room built over. Its walls are covered with oak panelling, and the chimney-piece is supported by carved twisted pillars and surmounted by a panel of magnificent carved walnut of the sixteenth century. The walls of the winter gardens are embellished with plaster replicas of the portraits of Jacob Tonson and Sir Godfrey Kneller, and the tiles which cover the floor and that of the passages were brought purposely from Italy by Sir George Hastings, who saw in their design and colouring the correct thing for the floors of this old manor-house.

Outside the same care has been taken to preserve the antique character of the place. Thus, after infinite trouble, bricks were discovered which in colour and quality so nearly resemble those which have been mellowed by age, that recent additions are not an eye-sore, and the old style of architecture has been faithfully adhered to. In the gardens the magnificent trees have been lovingly tended, and such supports as their age demanded have been supplied. The sweeping lawns, so refreshing to the tired Londoner, have not been encroached upon by the small beds and ribbon bordering of modern times. Flowers grow in profusion, and surely no more brilliant red geraniums or finer Harrisii lilies can be seen than those which bloom below the terrace at Ranelagh; but these, a wealth of roses, giant delphinium, fuchsias, cannas, begonias, foliage plants, and many others, including several varieties of water-lilies, may all be enjoyed in their own special corners, but are not allowed to disturb the restful harmony of lawns and trees.

Sir George Hastings is the moving spirit and master-mind of the Club, and he not only expects the best from those he employs, but he gives the best himself, and has that quality—perhaps more rare than is generally

ONE OF A SET OF OLD FRENCH COLOUR-PRINTS BY VEVAERS MART FROM THE PAINTINGS OF SAMUEL HOWITT IN THE WRITING ROOM

supposed—of knowing the best when he sees it. It is in this, in his wide views upon important matters, in his knowledge and appreciation of the beautiful, and in the loving care which he bestows so lavishly upon it, that the secret of the success of the Ranelagh Club may be found.

Amongst the many treasures of the Club-house the fine portrait of Jacob Tonson, founder of the Kit-cat Club, ranks first. This picture, painted by Hogarth—of which we give a coloured plate—hangs at the foot of the staircase. It was sold to the representatives of the Club, when they took over the house, by H. D. Pochin, Esq., the previous occupier. As a painting by a great master the picture is valuable, but the history of the sitter and its associations add immeasurably to that value. Twenty-four mezzotints of the original paintings by Sir Godfrey Kneller of the members of the Kit-cat Club, and the frontispiece of the folio which contained them, may also (as I have said) be seen upon the walls of the inner hall and staircase. These were in the house when it was taken over, a fact which adds materially to their value.

Other old pictures are the very interesting painting of Cromwell, by Sir Peter Lely, which hangs over the fireplace in the outer hall, and a large portrait of Sir Christopher Wren, by Sir Godfrey Kneller, which may be seen over the chimney-piece of the inner hall. Both of these were in their present positions before the Ranelagh Club came into possession of Barn Elms.

A small oil-painting of Sir Francis Walsingham, inscribed in old characters, "Born 1536, died 1590," hangs upon the staircase. Though by no means a fine work of art, this portrait finds a most appropriate resting-place here, and it is quite possible that its first and its present home are one and the same.

Many of the delightful old colour-prints which decorate the walls, and some of the old furniture, were in the house before it became a club, and in recent years others have been discovered and brought back to their original home. In the small dining-room is a very beautiful wax picture, which is attributed to Percy. With its charming landscape background, delightful grouping, its figures perfectly modelled and instinct with life, and its brilliant colouring, it is one of the most perfect specimens of its kind in the kingdom, and certainly one of the largest.

In the sitting-room adjoining are some delightful French sporting prints by V. Mart, which were taken over with the house, of one of which we give an illustration. This room also contains a fine old chimney-piece and a handsome, antique, inlaid octagonal walnut table of the late Georgian period.

The little grey drawing-room, of which an illustration

OIL PAINTING "THE DOVER TO LONDON COACH" IN THE COMMITTEE ROOM — ARTIST UNKNOWN

WAX PICTURE — ATTRIBUTED TO PERCY — IN THE WINTER DINING ROOM

is given, has most persuasive fascinations, and takes us straight back to the days of our great-grandmothers. The walls with their ivy-twined pillars, the soft grey carpet, old-world chintz-covered furniture, the lovely inlaid sofa-table, the dainty French and other coloured prints which adorn the walls, and the old-fashioned fireplace, combine to make a most perfect and harmonious whole.

The large drawing-room has a beautiful hand-painted paper, the design being an exact imitation of one in vogue many years ago. Here one may admire also the fine old chimney-piece, the marble console table with lovely carved and gilt Chippendale mirror, and a quaint corner cupboard, no doubt painted by the delicate hands of some fair dame in other days, when to copy the designs of Chinese lacquer was a favourite pastime.

FRONTISPIECE BY J. FABER OF THE FOLIO WHICH CONTAINED HIS MEZZOTINTS OF SIR GODFREY KNELLER'S PORTRAITS ON THE STAIRCASE

A masterly touch will be found in the billiard-room, which is situate in one of the oldest portions of the house. Here the game may be played upon a modern table amid old-world surroundings — the Windsor chairs and the whole reminiscent of the best-class country tavern of other days, such as was frequented by Mr. Pickwick and his faithful followers.

It would seem that the trees of this "fair lordship" have always been famous. Many of the cedars must be of great antiquity, but the principal interest centres round the beautiful deciduous cedar planted by Lord Essex. This may be seen in one of our illustrations, and is situated close to the bridge crossing the lake. In close proximity is one of more ordinary type, with spreading branches of deep velvety hue, which serves as an admirable foil to the other with its delicate pale green foliage and tapering form. The *cedrus libiani decidua* is the one exception to the rule that all cedars are evergreen. It sheds its needles in autumn, and is known as the "Patriarch of the Tribe." It does not produce cones till it is forty years old, and has been known to begin flowering when a hundred years old. It grows slowly, and, despite the fact that the one in point has a hollow trunk, it is quite possible that this rare and beautiful tree may continue to flourish for many years to come.

Not far from the house on the north-east side may be seen the tree under which the famous duel between My Lord of Shrewsbury and His Grace of Buckingham took place, and near at hand in the gardens is a well-grown Spanish cork tree.

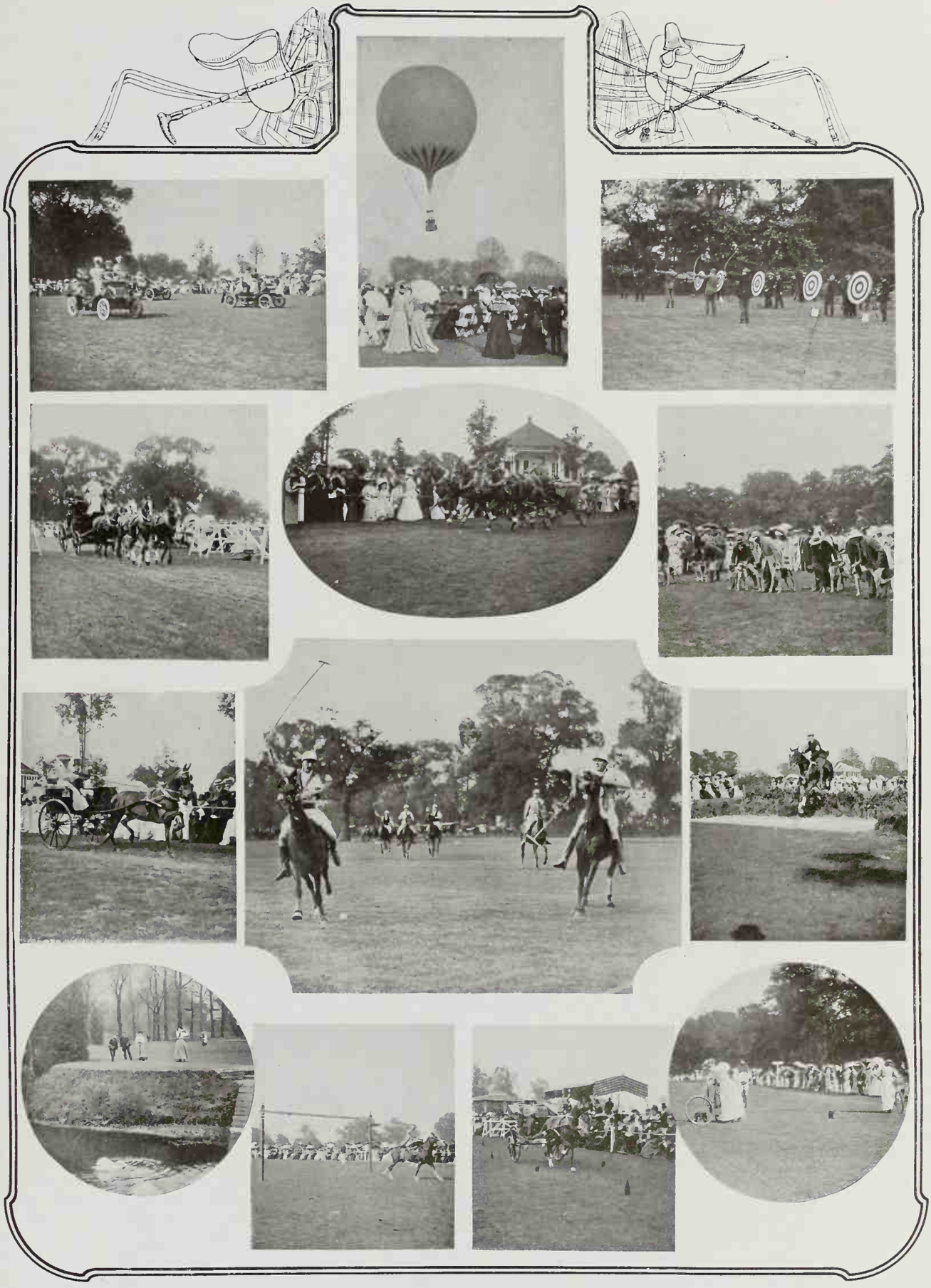
A walk across the old polo ground will bring us to the scene of Mr. Selwin's famous swim on the night of his death, and it will be understood how easily such an accident might occur. It was, no doubt, at about this point also that Samuel Pepys landed on his "Lord's Day" visits, and that the Lord Mayor, civic dignitaries, and "gallant ladies" feasted and made merry.

Amongst our illustrations is one of Pope's summer-house, said to have been built by this great man. The friend of Jacob Tonson, he, no doubt, knew these gardens well, and the little summer-house standing out above the rhododendrons is embellished with carved wood-work in imitation of the spars, minerals, and marbles with which Pope delighted to ornament his historic grotto at Chiswick.

The lake, with its associations both tragic and comic, is now the home of coot, heron, widgeon, and ducks, both wild and tame. The Japanese geese are quite a feature upon its banks, whilst the pair of flamingoes, with their pink legs and tucked-up appearance, look like nothing so much as little children with shrimping nets exploring the bottom of the lake. At evening they stand side by side, each upon the left leg, the right neatly folded under the right wing, their necks twisted like a figure 8, and one eye peeping out from under the left wing.

Protected only by a piece of wire netting, the mother swan brought out last summer six strong young cygnets. One, alas! is not. This tactless and foolhardy bird, ignoring the magic word "fore," met death in the shape of a golf-ball, and so perished ingloriously.

Ranelagh is indeed a very paradise for birds. One day last summer a kestrel hawk let me approach quite close to the bough upon which he had alighted before he flew to an adjacent tree. The wren, the thrush and missel-thrush, the blackbird, the tit and blue-tit, and many others, all make these lovely grounds their home, and one who would learn the full meaning of the love-song of the thrush should listen to it on an early summer



RANELAGH TO-DAY

evening from the little round summer-house perched high above the lake. He will from this point of vantage be able to distinguish its notes of passion and tenderness, of playful insinuation, of fervent pleading and joy of life, and he will be not a little amused at the enquiry thrown across the leafy intervening space to a benedict friend in a neighbouring tree, "How are you getting on, old fellow?"

It is in such surroundings that members of the Ranelagh Club enjoy the many and varied sports and games for which it was established. Primarily, it is a polo club, and upon its grounds matches of historic interest have been played by men famed, not only for their skill as polo players, but also as makers of history. From these grounds the first balloon race started, and also the first airship, which, however, failed to rise, and eventually floated away as a cigar-shaped balloon with passengers. Here also the first bicycle gymkhana took place, at which Queen Alexandra was present and gave away the prizes, and the first motor gymkhana, in which the late Hon. Charles Rolls took several prizes with a car shaped and made like a waggonette. Meets of coaches, military, and other sports, "children's day," archery, croquet, and tennis tournaments, and matches, follow each other throughout the season, whilst its golf course is popular all the year round.

THE KING'S CORONATION CUP, SILVER-GILT, WON BY A REPRESENTATIVE INDIAN TEAM

Ranelagh fills a unique position in modern social life, the importance of which cannot be overestimated and has no parallel. The Club is repeatedly asked by the War Office and India Office to grant honorary membership to distinguished official visitors during their stay in this country. It is here, therefore, that our princely and noble guests make acquaintance with English social life, join in its sports, and judge of its standards.

The King (who is an old member of the Club), the Queen and other members of the Royal Family frequently honour the Ranelagh Club with their presence, as did the late King Edward and Queen Alexandra; and its lawns and polo grounds on Wednesday and Saturday afternoons are one of the most brilliant sights in the world.

It was a curious coincidence that, at a time when the old polo ground was being levelled, many tons of earth which had been excavated from the site of old Walsingham House were brought and laid down in the grounds which had once been the scene of such brilliant and romantic happenings in the life of its most famous son.

The room built by Jacob Tonson for the Kit-cats may still be seen, and the memory of this remarkable club is cherished and kept alive by replicas of its founder which adorn the walls both inside and out, and by the Kit-cat designs upon menu cards and programmes. Here, then, in an environment teeming with romance and crowded with historic memories, the most up-to-date club of to-day finds its home. Well might its members exclaim with the Psalmist, "Loetus sorte mea," for in beautiful Ranelagh with its associations they have indeed "a goodly heritage."

SIR GEORGE HASTINGS

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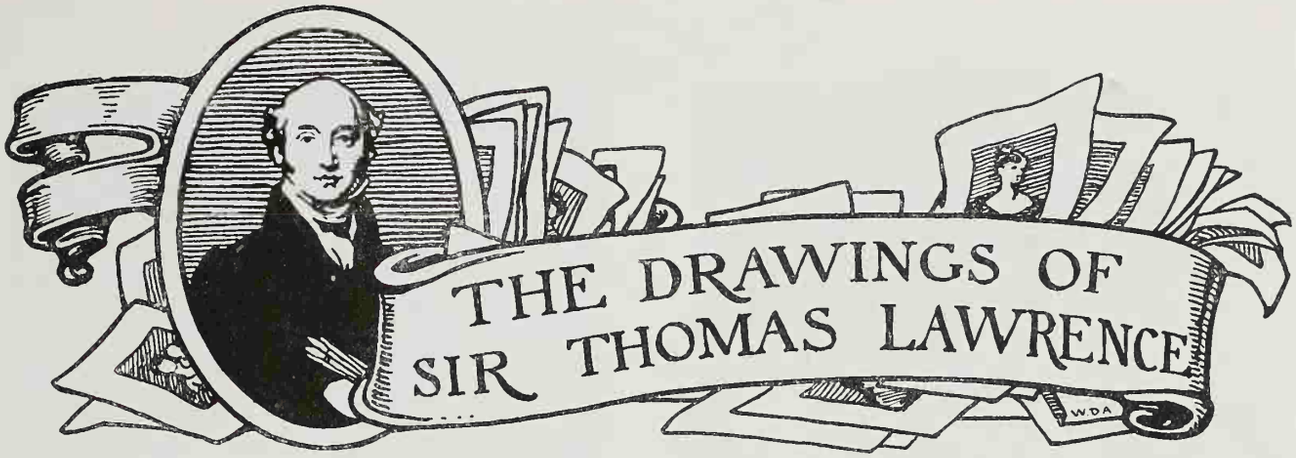
LADY BAGOT, VISCOUNTESS BURGHERSH, AND LADY FITZROY SOMERSET

FROM A DRAWING BY SIR THOMAS LAWRENCE, P.R.A.

In the possession of E. J. Edward, Esq.



Drawings by Sir Thomas Lawrence
By C. Reginald Grundy

FATE not occasionally makes a momentous use of trifles. Thus the main current of English art was turned aside through the neglect of a Devizes innkeeper to have his son taught painting. The innkeeper was Thomas Lawrence, a man of many parts, but of little purpose—unless it was to get through life easily. He had been earlier attorney, actor, revenue officer and farmer, but failed to find his true vocation until he became a gentleman-at-large, living on his son's bounty. This son, the future Sir Thomas, destined to become President of the Royal Academy, and to exercise a predominating influence on British art for over half a century, was the youngest of sixteen children. The boy's genius was precocious and, considering his lack of training, almost unparalleled. From his fifth year and onwards young Thomas both educated himself and earned something more than his living by drawing people's portraits in pencil and crayon. It was not until he was nearing seventeen that, as Allan Cunningham tells us, "he first dipped his brush in oil colours, and began to free himself from the captivating facilities of crayon." But the ingrained habits resulting from twelve years' constant work are not to be lightly set aside; Lawrence to the end of his days possessed the feeling of a draughtsman rather than that of a painter. On occasion he could wield a brush superbly—in pure technical achievement his best works in oil rank with the greatest efforts of the English school—yet his pencil was ever a more congenial tool. His method of working affords substantial proof of this; whereas Reynolds and Raeburn painted in their subjects on canvas without preliminary pencilling, it was Lawrence's practice when engaged on a portrait "to begin by making a drawing of the head full size on canvas, carefully tracing in dimensions and expression," and afterwards to carefully touch in the lines. The effects of this method are written large in the history of English art. In Lawrence's own pictures it resulted in more generally correct draughtsmanship than was shown in the work of his predecessors; in a thinner impasto, a loss of tone and quality, and a more shallow style of colouring. His successors, who carried on his traditions, imitated his faults without possessing his saving grace of brilliancy; and so, well on into the Victorian era, we had a succession of fashionable portrait painters whose work fails to attain the full strength and depth of oil painting, and lacks the delicacy and refinement of water-colour.

ANNE LAWRENCE
DRAWN BY LAWRENCE AT THE AGE OF TWELVE

There are thus two phases of Lawrence's art which are wholly delightful—the oil portraits, in which he

rises above the influence of his early training, and the pencil and chalk drawings, in which he affords it full and legitimate scope. The former is well illustrated in our public galleries; the latter is too seldom seen, for the great bulk of Lawrence's drawings are concealed in private collections, and even the beautiful facsimiles which F. C. Lewis engraved from some of the more noteworthy have long ago passed out of the print market. It is on this account that the collection of fifty or more of Lawrence's drawings and pencil studies belonging to Mr. E. J. Edward, of the Edward Gallery, King Street, St. James's, possesses an interest which seldom attaches to a display of this description. Of his more important works sufficient are included to give the visitor an adequate idea of Lawrence's powers with pencil and brush from his

MRS. FAIRLIE

LADY CHARLOTTE BURY

early boyhood until they attained their full development. Not the least interesting portion of the display consists of seventeen drawings, which were given by Lawrence himself in 1786 to Dr. Falconer, of Bath, as some return for the latter's "help and assistance, especially for the aid he had from the doctor on his entering his London career, as without that help it would not have taken place so soon." These drawings, for the most part, are undated; but they probably cover the whole of Lawrence's sojourn at Bath, to which city the boy was taken about the year 1780, when he was aged ten. His career as a professional

artist had commenced earlier in the same year, for his father, having failed as an innkeeper, seems to have decided that his son should support him for the rest of his days, and had already made a brief stay at Oxford to exploit the boy's talents in the university city. Lord Ronald Gower, in his *Life of Lawrence*, when speaking of the artist's portrait of the *Duchess of Devonshire* belonging to his Bath

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SIR THOMAS LAWRENCE BY HIMSELF

period, describes it as interesting as proving "in those early days Lawrence did not flatter his sitters, even when they were duchesses and professional beauties to boot." Lord Ronald's remarks are borne out by Lawrence's portrait of his sister Anne, afterwards Mrs. Bloxham, a highly-wrought pencil drawing executed by the artist when aged twelve, which is included among the series derived from Dr. Falconer. One can imagine that this was an exact likeness of the sitter; the set expression of her face betokening the restraint of one consciously posing for a portrait, while the details of the hair and costume are rendered with a literal fidelity that the artist would have softened down in his later work. In the modelling of the features and the realisation of the textures of the sitter's hair and dress, Lawrence shows a wonderful proficiency for so young an artist. The girl is one of the pair whom Madame d'Arblay had encountered at the Devizes inn in April, 1780, and noted down in her *Journal* as being pretty. Anne's daughter, Miss Bloxham, afterwards Mrs. Hemming, was the subject of more than one of Lawrence's works, and a pencil portrait of her is included in the present collection.

Madame d'Arblay, under the same date in her

SIR JOHN MOORE

THOMAS LAWRENCE, FATHER OF THE ARTIST

Journal, describes Lawrence himself as "a most lovely boy of ten years of age, who seems to be not merely the wonder of the family, but of the times, for his astonishing skill in drawing." One can understand the enthusiasm of the authoress of *Evelina* for the boy's good looks on seeing the sketch of himself which Lawrence presented to his friend the doctor on leaving Bath. A posthumous inscription on the back states that it was executed in 1786. One is inclined to think that this date should refer only to the time when the gift was made; the portrait being that of a boy, apparently several years under seventeen, the age at which the artist quitted Bath for London. Nevertheless, there are several points which tend to confirm the date given. The handling of the sketch, though slight, is very much more mature and free than that shown in the drawing of Anne Lawrence; the eyes especially being rendered with much of that power of expression which made even the cross-grained Fuseli declare, in after years, that only Titian excelled Lawrence in his power of painting the human eye. Then, though the long curls and lace collar of the boy hardly seem in accord with an age approaching the period of manhood, they accord with Howard's description of him when a student in the Academy: "He was very handsome, and his chestnut locks flowing on his shoulders gave him a romantic appearance."

A pencil-drawing of Lawrence's father, the original of the engraving by Charles Lewis, belongs to a decidedly later date. In its rendering of character it closely corresponds with what we know concerning the easy-going ex-innkeeper, who remained a pensioner on his son's bounty until the end of his days. The portrait of the Countess of Blessington in the Wallace collection is one of the best known of Lawrence's works. Included in the Edward collection is a drawing which may have been the artist's first idea for this portrait—which was painted in 1822—but differs wholly from it in the attitude of the sitter and the general design. It was probably to a sitting for this that Lawrence refers in an undated letter which is included in the exhibition, and is an interesting specimen of his epistolary style. He writes: "An urgent and unexpected claim on my time this morning obliges me to request the favor of you to come to me at Two o'clock instead of Twelve. Unless I hear from your Ladyship to the contrary, I shall hope for the honour of receiving you at that hour of Two." More intimate is his letter to Miss Lee, in which he writes, "I wish I were a Catholick (*sic*), for when certain pithy sayings come across me, Purgatory seems rather an enviable state. Heaven is filled with those who have done good, and another Place with (those who) intended to do it. H—ll is pav'd with good intentions! How far I have contributed to macadamise it I dare not enquire, but yet hope even its smoothest part will be untrodden by me."

Another letter, endorsed August, 1796, and addressed to Messrs. Colnaghi, contains an apology for Lawrence not paying their bill, owing to his being disappointed

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PORTRAIT OF A LADY

FROM A DRAWING BY SIR THOMAS LAWRENCE, P.R.A.

In the possession of E. J. Edward, Esq.

in the receipt of £350, and bears witness to the state of constant impecuniosity suffered by the painter, who earned more by his brush than any other artist of his time. About this period—the close of the eighteenth century—Lawrence was receiving a hundred and twenty-five guineas for his full-length portraits, a price which he ultimately increased to four hundred guineas, but which was largely in excess of the amount he was paid for his finest drawings. Thus for the beautiful group of *Lady Mary Wellesley* (*afterwards Lady Bagot*), *Lady Raglan and Lady Burghersh* (*afterwards Countess of Westmorland*), now at Apsley House, the Duke of Wellington paid him only forty guineas. A smaller version of this, giving only the heads and shoulders of the group, is included in the Edward collection, and is marked by wonderful refinement and delicacy: the curtailment of its scope renders it in some respects more attractive than the better known version, for Lawrence's method of painting in the heads of the sitters before he attached bodies to them generally made the figures of his subjects, as in the Apsley House drawing, the least interesting portion of his pictures. The drawing may possibly be the artist's first version of the group, for it was often his custom to lay his original sketch on one side and paint on a copy, lest when finishing it he should lose the benefit of his first impression.

Another very beautiful drawing is of a lady in fur, delicately tinted, in which the pencilling combines great refinement and precision with breadth and vigour. Less free is the sketch for the well-known picture of the Calmady Children, the engravings of which, under the title of *Nature*, have made it perhaps the most popular of all the artist's conceptions. There are several versions of classical subjects which probably belong to the artist's earlier period, and may not improbably be copies by him. Some of the slighter sketches are amongst the most fascinating of the exhibits; in these the artist often attains in a few fluent lines conceptions of feminine charm and grace which could not be better expressed by the most painstaking execution. These drawings by Lawrence, if unequal in execution, number among them some of the most choice expressions of his art; the poorest of them are interesting as the pristine efforts of one of our greatest artists, and the best of them in the perfect flow of their supple line, the spontaneousness and certainty of their handling, and their exquisite and refined delicacy, are among the most perfect examples of their kind that can be found—the last flowers on the plant of English eighteenth-century art—the art in which feminine fascination and beauty were first realised in all their fulness.

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Pottery and Porcelain

Old Masonic China and Glass

By Herbert Wallis, L.D.S., Eng.

THIS collection of old masonic china and glass, numbering upwards of seventy pieces, in the possession of J. G. Wallis, Esq., L.D.S., of Hull, consists of specimens gathered by himself, and of a collection acquired from E. Fox-Thomas, Esq., of Bramley. In all, it has taken thirty years to bring together these jugs, mugs, bowls, and glasses. The collection consists of the wares of Leeds, Sunderland, Newcastle, Lowestoft, and perhaps a little Dutch: each, apart from the masonic interest, bearing the characteristic qualities of each make. It is quite to be understood, from the nature of the subject, that china or glass having the designs, emblems, and decorations of the order marked thereon are not very common, and for that reason lend themselves very readily as an object for collection by the student of the lore, who is sometimes enabled to pick up some unconsidered trifle of knowledge from them. Further, on account of the esoteric nature of the designs, it is difficult to describe fully all that might be said about the subject. One peculiarity soon becomes evident in the search for these curios, namely, that most of

NO. I.—MASONIC MUGS

No. II.—MASONIC MUGS

them come from the North of England, from counties near the border. This fact, coupled with their date and age, is noteworthy.

From the old mode of dress worn by the men and women depicted on the jugs, one can judge that most of them are of a good age, dating from about 1770 to 1826. In many of the designs there are indications that at the time of their manufacture the universality of the lore was not in vogue, but that it had apparently its limitations and restrictions.

In general, the designs speak for themselves, but there are some which are very complex in nature; for example, on the first jug in No. v., these emblems go beyond the subject at issue, and deal with astronomical and astrological matters. It is an interesting study to puzzle out all the cabalistic signs on this design. The reverse side of this jug is shown in No. vi., giving verses and chorus, surrounded with the usual form of decoration. All the design is done in a rich, warm tone of red.

The second jug in No. v. has a design which, strange to say, is the copy of the design on the printed notices of an East Riding of Yorkshire gathering, and from which it is found that it dates from 1826, or more likely earlier.

In many cases the potters have used the same design, both for mugs and jugs; for instance—the third jug of No. v. has practically a reproduction of that on the mugs in the upper row of Nos. i. and ii. As a variation, some are coloured very daintily and in good taste, others left in the plain black line.

On the first mug in the lower row of No. i. is shown the effigy of a man made up of the various emblems of the lore. This form of design was evidently a favourite in those days, as one frequently comes across it in other ways.

The third mug in the lower row of No. i. has a weird-looking design in black with the figures outlined in a white margin. At first sight it looks like a photographic negative, and then recalls the modern method of illustration by outlining by margins.

On No. iv. and the first jug on No. vii. are represented what are termed "masons' arms," whatever they may mean, each, however, by some freak of imagination being different. These designs are the fanciful works of the inventive powers of the artist,

No. III.—MASONIC JUGS

who put together the various details to make up a picture. However, what they lack in strict accuracy they make up in colouring, for these are excellent examples of ornamentation. The real arms are to be seen on the side of the inverted punch-bowl on No. viii.

The second jug (a dark brown one) in the upper row of No. iii. is probably of foreign make, judging from the designs, which, though effective (being in black line and mass), are un-English in style.

The middle jug of No. iii. is a quaint old piece of work of good form, with a simple and charming design in delicate colours woven around the verse. It is in all a very good piece of work.

It is uncommon to see a piece of old china bearing the name and number of a lodge, but the reverse side of the second jug in No. iv. shows in bold letters the name of a gathering now extinct, belonging to the North of England. This is the only example these collectors have been able to meet with yet.

No. IV.—TWO JUGS, ONE WITH NAME AND NUMBER OF A LODGE

No. V.—MASONIC JUGS

The three Lowestoft mugs (four in the collection), No. x., are very fine examples of this ware. The quality of the paste is good, their ornamentation is very rich yet restrained; around their rims runs a dark blue border with gold stars. The base is decorated with a rich pattern of ornamentation. The emblems are boldly and artistically done in thick gold, with red, dark brown and purple colours.

The form of the handles is curious and worthy of note, recalling the style of some old Leeds handles; in fact, it is open to question whether they are not Leeds ware.

Cups and saucers with these particular designs as decorations are rarely met with. The two pairs here represented in No. viii. are possibly of Dutch ware, being obtained from a sailor who said he bought them in Holland. The paste is not so fine as the Lowestoft jugs, but in their colouring and design they resemble them closely, having apple-green borders with the design carefully picked out in gold, brown, and green.

From the point of view of the collector of old china, these jugs, mugs, and bowls of Sunderland, Newcastle, and Leeds ware exhibit the usual ornamentation in lustre — the iron bridge over the Wear, the picture of some well-known sailing ship, the sailor and his lass (or lasses), the mariner's compass, and the doggrel rhymes, which are so characteristic. On one bowl is this verse, sardonic and terse :—

"Women make men love,
Love makes them sad,
Sadness makes them drink,
And drink sets them mad."

No. VI.—MASONIC JUGS

No. VII.—JUGS BEARING "MASONS' ARMS"

Another is—

"Here's to you, Jack,
With all my heart,
We'll have a glass,
Before we part,
Success to the tars of old England."

This verse is supported on each side by a sailor in the old nautical dress, and above and below are ships and anchors, with other nautical devices. In one instance there is a good and spirited representation of the earliest form of the Northumberland lifeboat, the progenitor and precursor of the present national lifeboats now stationed all round our coasts. It has these lines round it :—

"From rocks and sands
And every ill,
May God preserve
The sailor still."

As is frequently seen in these northern wares, one of the jugs contains a frog in the interior, climbing up the side, suggesting a warning to avoid excess. One cannot but remark upon the great capacity of some of these jugs. Four of them (two illustrated in No. iv.) contain each one-and-a-quarter gallons ! One

No. VIII.—CUPS AND SAUCERS AND TWO BOWLS

No. IX.—MASONIC JUGS

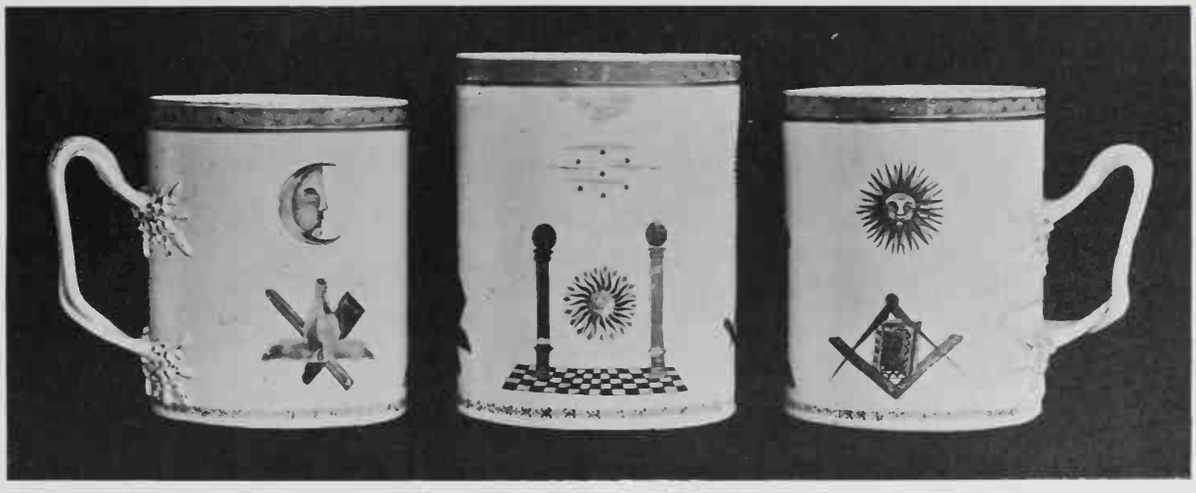
is nine inches in height, ten inches across from spout to handle, with a body of eight inches diameter. The author of "Come, landlord, fill the flowing bowl," had not these articles in his mind at the time, for their raising and passing when full is not easy.

The colouring of these mugs and jugs is interesting. Some are, in a measure, crude and archaic, but having an effectiveness of their own. Most, however, are coloured very daintily, and would attract the eye of a collector apart from their particular merit.

The design of the second mug in No. ii. is worked up in red, blue, yellow, and green. The third jug in No. v. has black bands around the rims, and the design is picked out in blue, red, yellow, purple, and green. The first mug in the lower row of No. ii. (one of the best of the pieces) is richly coloured in red, blue, and purple. A subdued colour-scheme in red and black is shown in the second jug of No. iv. The first jug of No. vii. is covered with broad bands of purple lustre, with large splashes of green as a border to the design.

Old glass ware marked with the designs peculiar to the lore is much sought after, and one finds it in the form of decanters and punch glasses, although a happy turn of fortune may give the collector some oddment in this line which he will treasure. The three glass decanters, No. xi., engraved in the well-known manner, show in addition that different persons each had their own specific supply of "barley wine" or whatever libation was in vogue. On these decanters one can see what may be the owner's coat of arms, or more probably it may be that of donor or patron.

The two punch glasses, of generous capacity, were made at the glass works (now extinct) of Hull about eighty years ago, and are fine examples of the glass-maker's handiwork.



No. X.—LOWESTOFT MUGS

No. XI.—MASONIC GLASS DECANTERS AND PUNCH GLASSES

No. XII.—CABINET CONTAINING THE COLLECTION

Vol 31. Pp 245

Photo. Neurdein

JEUNE FILLE AU BAIN
BY MME. LÉON BERTEAUX
In the Luxembourg

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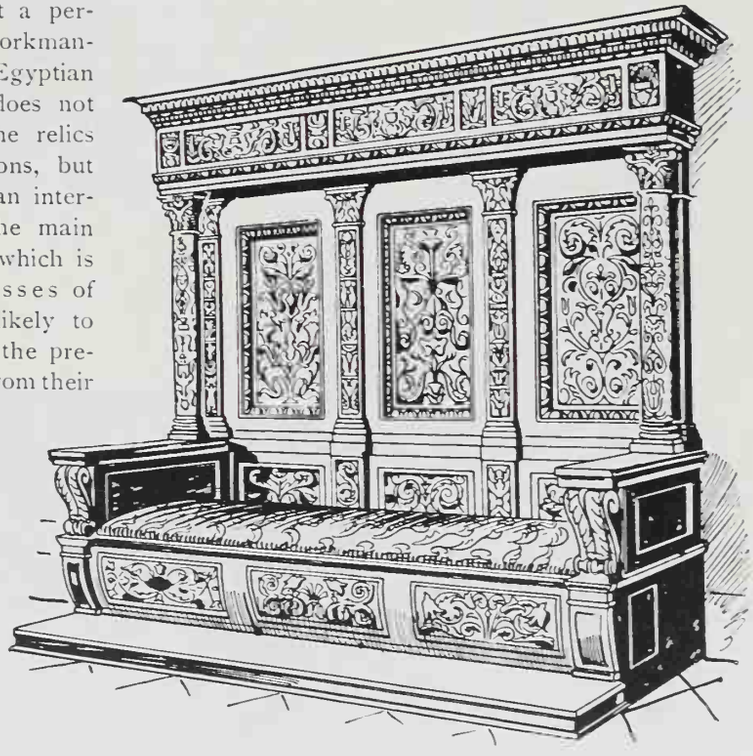
Old Furniture

The Book of Decorative Furniture, with 100 plates in colour. By Edwin Foley 2 vols. (T. C. & E. C. Jack. 50s. net)

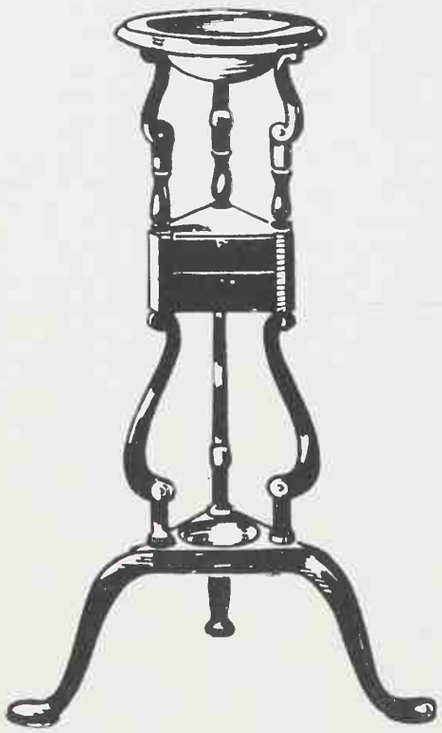
IT must be consoling to the craftsmen of to-day, who often—perhaps too often—find their productions passed over and neglected for those of their predecessors, to realise that when the latter were created, they, in all probability, were accorded a similar treatment. The arts and craftsmanship of bygone ages have exerted an irresistible fascination over the tastes of cultivated peoples of all periods, so that the salient test of the civilisation of a nation is less the power of its people to make beautiful things as to cherish those which are already in existence. The English of to-day pre-eminently satisfy this test, but in this respect the Romans of twenty centuries ago were hardly inferior, and the Greeks, Assyrians, and Egyptians who preceded them were all collectors of objects of beauty. Thus it is that Mr. Edwin Foley in his work on *Decorative Furniture* goes back to the dawn of history, and begins his story with an account of some of the beautiful objects which existed in the land of the Pharaohs over six thousand years ago. Few of the original pieces survive, but their models preserved in tombs, and the drawings of them recorded on bas-reliefs, papyri, and mural paintings, which have come down to us, are sufficient to prove what a perfection of design and workmanship was attained by the Egyptian craftsmen. Mr. Foley does not linger unduly among the relics of the ancient civilisations, but tells sufficient to form an interesting introduction to the main theme of his volume, which is concerned with all classes of decorative furniture likely to possess an attraction to the present-day collector apart from their archæological interest. The period which he specially covers extends from towards the close of the fifteenth century, when the late Gothic designs were being replaced by Tudor creations, to the end of the Sheraton epoch, and though he is chiefly concerned with British work, he also deals with the contemporary Continental, Colonial, and Oriental examples. Two features of the book call for special praise and comment: one is the valuable charts, which record in a handy and easily understood form the relations of the different styles of furniture and their ornamentation to each other, the periods in which they flourished, and the contemporary styles in this country and abroad—these should prove of great utility for reference; the second feature, and one of even greater importance, is the admirable series of illustrations—more especially the hundred full-page plates in colour, which have been reproduced from original drawings by the author from the finest examples available. Some collectors may object to such a method of illustration, preferring the literal exactness of a photographic reproduction from the furniture itself to a rendering of it by an artist, however competent. In the present instance, however, the advantages of the method far outweigh its drawbacks. Mr. Foley, with his expert knowledge, has been able to show the salient features of the pieces he depicts with an illuminative insight that could not have been attained by means of a camera; and he is, moreover, able to show us the pieces as they were intended to appear, in all their original perfection of colour and form, and not as too often they appear, changed by the accidents of wear and ill-usage into mere wrecks of their pristine beauty. In this way, too, the author has been enabled to group the pieces he depicts among surroundings and accessories of their period, and thus each plate becomes the record of not merely a single piece of furniture, but of an epoch. The splendid manner in which the drawings are reproduced adds much to the value of the plates; occasionally the colour appears to have a tendency to be over bright—a fault that is almost inseparable from process reproduction—but in the large majority of instances the tone, feeling, and quality of the originals appear to be rendered in exact facsimile. The illustrations in black and white, which number many hundreds, are taken from line drawings, and, without being overloaded with detail, give full and artistic expression to the salient facts of form and ornamentation.



STATE SEAT OF LORENZO DE MEDICI

In his letterpress Mr. Foley essays to give what is practically a history of furniture—more especially of English furniture—from the period when the introduction of ornamental features gradually elevated its manufacture from a species of

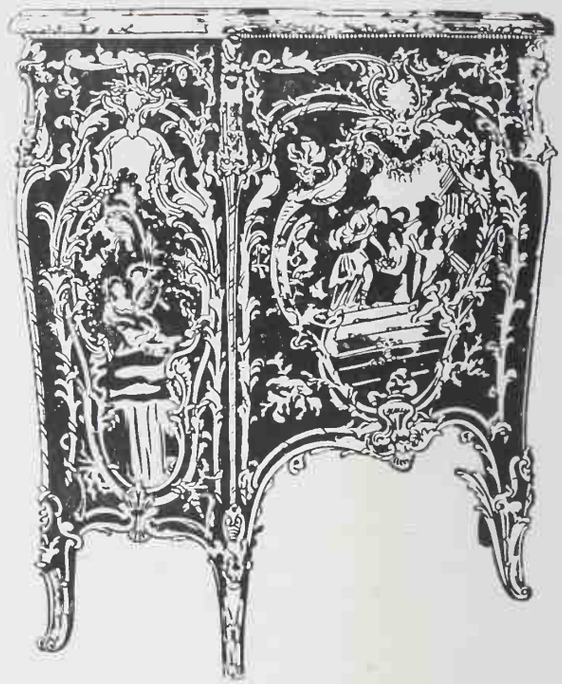
primitive joinery to a craft demanding high artistic skill. Of Saxon work there is little that has come down to us —a few treasure chests, a chair or two, and some carved coffins being practically the sole remnants of English woodwork anterior to the latter half of the fifteenth century. Before the latter date, and up to the time of the Reformation, the Church was "the chief patron as well as the chief repository of nearly all decorative woodwork"; and thus it is that many of the furniture designs of the Gothic period retain an ecclesiastical character, chairs



EARLY CHIPPENDALE WIG-STAND

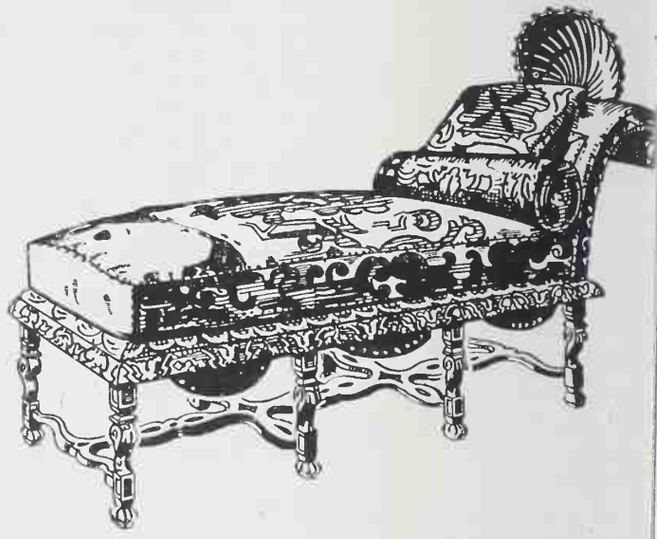
especially being fashioned like choir-stalls, "being enclosed and having lockers under, of which the seat formed the lid." Another feature of mediæval furniture was that it was generally painted, Mr. Foley telling us that, "judging from contemporary writings, and from the colour usually shown upon the furniture in manuscript drawings of the fourteenth and fifteenth centuries, the English were so much attached to colour, and cared so little for the natural wood, as to give ground to the statement that 'they painted everything they could afford and whitewashed the rest.'"

The policy of the early Tudors "to encourage the prosperity, the comfort, and even the luxury of the smaller gentry and citizens, as a counterpoise to the power of the nobles," resulted in a great extension of the use of domestic furniture; while the hospitality extended by Henry VIII. to foreign artists and artisans caused Renaissance details and designs to be grafted upon the original Gothic forms, and so give rise to what Mr. Foley calls the "Tudor-Renaissance period in British decorative furniture," 1509-1603. He states the term Tudor in woodwork is frequently restricted to the first portion of this period, "comprised in the reign of



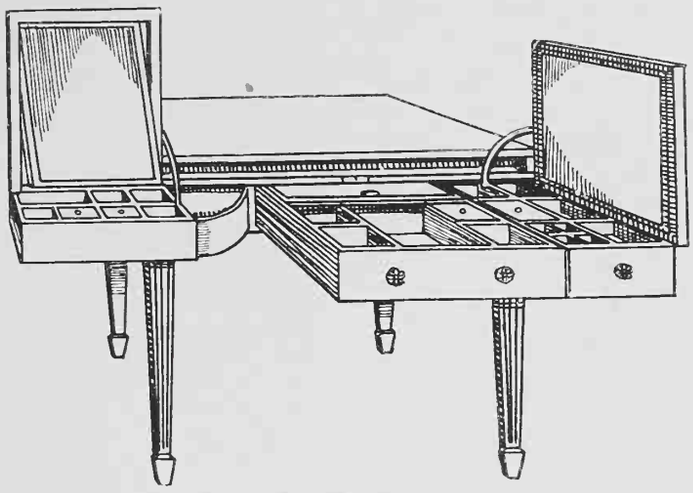
LOUIS XV. ORMOLU MOUNTED AND PAINTED COMMODE

the eighth Henry; while the title Elizabethan, though usually confined to the reign of the Virgin Queen, is at times vaguely extended to embrace the work during the days of the preceding Tudor monarchs, when distinctly 'Romayne' or Renaissance details are employed." One fancies, however, that such a system of nomenclature is usually employed more through ignorance than intention, as few collectors or dealers are anxious, even by implication, to post-date pieces whose value is largely contingent upon their antiquity. In his historical account of the Stuart period, 1603-1688, Mr. Foley lays somewhat undue emphasis on the artistic propensities of the Stuart kings. Charles I. was certainly a connoisseur of great attainments, but neither his father nor brothers can be said to have shown a cultivated taste for the fine arts. Perhaps, owing to his Stuart leanings,



DAY BED WITH APPLIQUÉ COVERINGS, PENSHURST PLACE

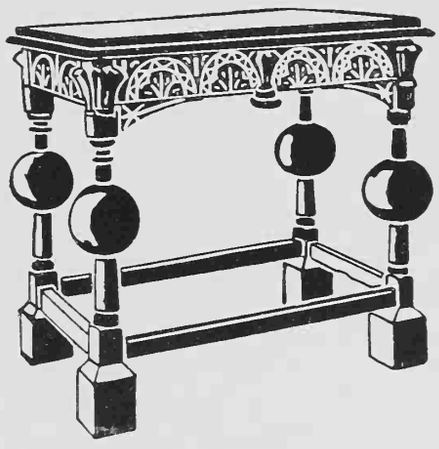
Mr. Foley does something less than justice to the furniture produced under theCommonwealth,which, though lacking in ornamentation, possessed the merit of a dignified simplicity of line, which often more than atoned for its lack of ornate decoration.



RUDD'S DRESSING TABLE

An interesting interpolation is a chapter devoted to "collecting," which gives details of the methods used to bring into being "furniture that is born old," and the signs by which its modernity may be detected. The simple expedient of sticking a pin into worm-holes will show whether they are genuine or not; "if the holes are straight, the 'worm' was human; if crooked, the holes are by the invertebrate variety." Copies of carved Chippendale can generally be told by the thinness of the wood in the modern work, and consequently the lack of relief and depth in the carving. This criterion does not hold good in regard to the introduction of modern fret-cut veneers, which are applied "to plain friezes, chair legs, and other vacant spaces with a prodigality undreamt of by the master." The modern faker of these generally leaves the edges unfinished, whereas in the genuine pieces they were finished by a carver. The detection of black-stained antique oak is generally easy, for the deadness of its tone is quite different from the warm colour induced by genuine age.

With the Restoration, English furniture designs became more susceptible to foreign influence, and oak, which had been the wood in principal use during the Gothic, Tudor, Early Stuart, and Commonwealth periods, was generally supplanted by walnut, which, however, was chiefly used in the form of a veneer, oak being still employed as the real constructional wood. The marriage of Charles II. with Catherine of Braganza introduced many examples of Portuguese furniture. Charles's own tastes, which were thoroughly Gallic, and the immigration of persecuted Huguenot workmen from France, helped to establish a vogue for French designs; while the revolution of 1688 added a strong Dutch influence. The genius of Wren and Grinling Gibbons helped to merge these conflicting currents and form a truly national style, which, though influenced by Continental work, was independent of it. Their work was carried on in later generations by a succession of great furniture designers, among whom may be numbered Chippendale, the brothers Adam, Hepplewhite, and Sheraton, so that the French and English schools, though pursuing parallel courses, remained wholly distinct. Mr. Foley's book, in illustrating the contemporary phases of European furniture design, and thus showing how the influences of the varying schools acted and reacted on each other, performs a valuable work for the student. In a work of such an extensive scope—almost too extensive for the space at the writer's command—it could hardly be expected that all the phases of European furniture design would be treated with equal thoroughness, and some of the Continental periods are wanting in this respect; while the book would have gained if its arrangement had been more systematic. Nevertheless, the book should prove an indispensable work of reference to all furniture lovers if only on account of its magnificent illustrations, its full series of charts, and the huge mass of valuable information it contains.



MELON BULB TABLE PARNHAM COLLECTION

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (1).

DEAR SIR,—I beg to enclose photograph of a picture in my possession, and should be very glad if you or any reader of THE CONNOISSEUR MAGAZINE can tell me whose portrait it is and by what artist. It was shown to the late Sir G. Scharfe (by Mr. Hartshorne, the antiquary) shortly before his death, and he pronounced it to be a "genuine portrait," he thought "of the school of Clouet." When I became the owner of it, a scrap of paper was attached, inscribed, "Jana Graia Holbein pinxit." But this was a manifest forgery, as since the discovery of the real date of his death we know Lady Jane Grey was at that time a mere child. But there is certainly a resemblance in the work to portraits by Holbein, and in the peculiar green of the background.

Yours truly,
JANE G. GIBSON.

UNIDENTIFIED PORTRAIT (1)

UNIDENTIFIED PORTRAITS (2 AND 3).

SIR,—I should be extremely obliged if you would be good enough to insert the two enclosed photographs of pictures in THE CONNOISSEUR MAGAZINE for identification. They are evidently painted by the same artist at the same time of father and son. I have no doubt the artist is *Rigaud*. They are very fine pictures, life size, and have hung at Makerstoun House, Kelso, for some one or two hundred years. The only tradition is that they are portraits of French Huguenots, but there is no clue in the family history of Makdougalls or Hays of Makerstoun to guide us as to their identification, and I should be most grateful if any of your readers were able to identify them. The portrait of the elder man is a most remarkable one. He wears a crimson scarf round his arm, and a casque with crimson feathers is on the table beside him.

Yours truly,
MARY TERESA FORTESCUE.

QUAINT WOODCUT.

DEAR SIR,—I shall be much obliged if any of your readers can explain this allegorical puzzle of the "Bloody Battle between the Rats and Cats" depicted in this quaint woodcut. It is presumably of a political nature — a contest betwixt the Army and Navy, in which the "wet-bobs" worsted the "dry-bobs," for the last section shows the cats being strung up in batches of three on a

UNIDENTIFIED PORTRAIT (2)

gallows, whilst their decapitated heads adorn an arch, à la traitors' skulls on Temple Bar. The rats, having landed in force from their wooden-walled warship, lay siege to "Cats' Castle." Observe the great heart of the eviscerated rat in the foreground. The representation of their camp, with its bastions and mortars, is distinctly reminiscent of the army in Flanders as described by Uncle Toby and Corporal Trim. The general plan of campaign by the two leaders is short and simple; no quarter is to be given. The exact historical incident portrayed is unknown to

Yours truly,

H. SELFE BENNETT.

UNIDENTIFIED PAINTING (1).

SIR,—I have a picture at home dated 1625, and by a painter, A. Veer. This depicts some historical military scene, either, I should think, in Ireland or the Low Countries. I am anxious to find out what this is, and a friend has suggested my writing to you about it. I send you a photo of the picture and further particulars herewith.

Yours faithfully,

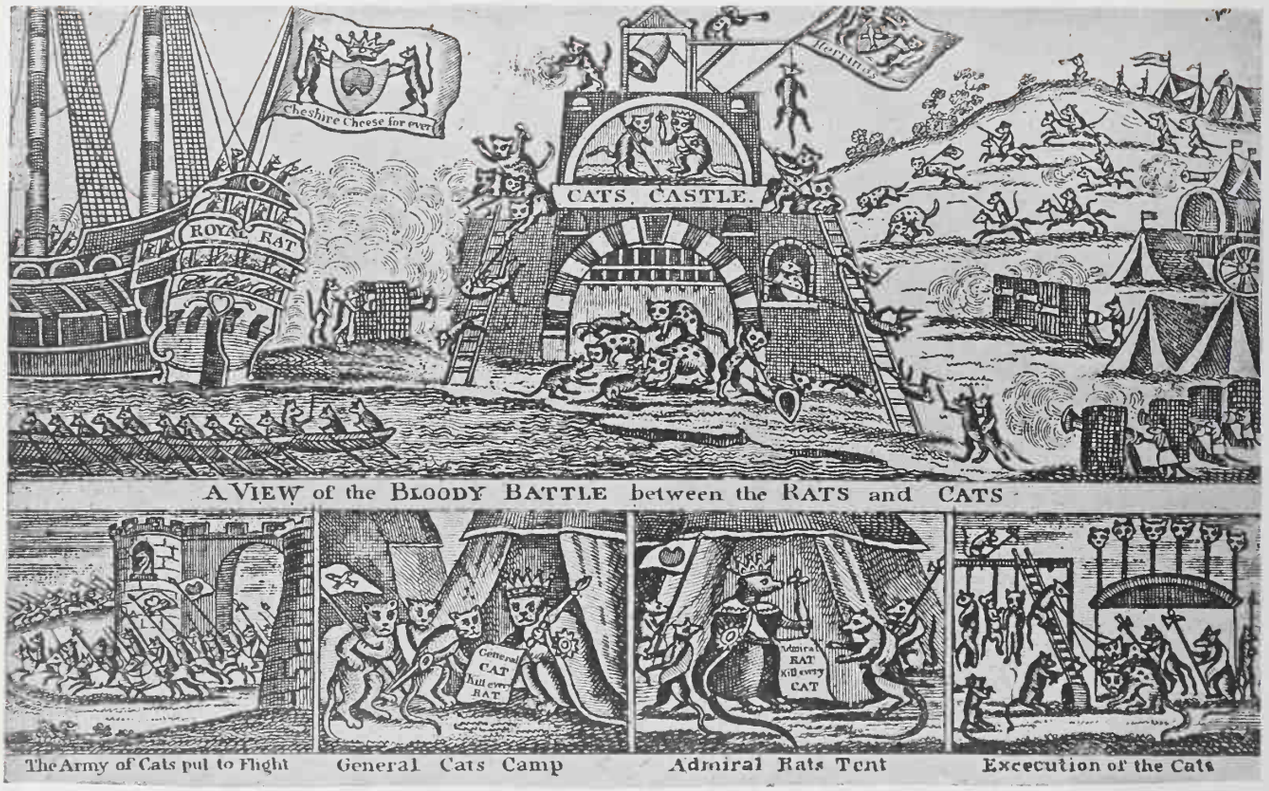
G. E. E. WELBY.

Size of picture, about 48 in. by 36 in.

Painter's name, A. VEER
Date - - 1602 *or* 1607
} on piece of wood right-hand bottom corner.

The centre figure of the group on right (with back to the house) has buff-coloured coat, with steel breast-plate and an orange-coloured sash. The others various colours—buff, green and red (or orange). There are two standards among this group: one is dark green with a red central stripe; the other red with green central stripe (the red may be orange). The centre figure (looking to the other one above) is holding a card—I think a nine of a red suit—and standing immediately behind him two men, evidently prisoners, both well dressed. The group on the left are soldiers, and the flag here is red or orange, with no stripe. There are other cards lying on the ground. The house has small iron shutters, painted red. In the middle distance are fortifications, such as a town wall, and behind these a level plain, with hills in the distance. There may be a harbour or water with ships on it on the left of this plain where the light

UNIDENTIFIED PORTRAIT (3)


Cheshire Cheese for ever
CATS. CASTLE.
ROYAL RAT
A VIEW of the BLOODY BATTLE between the RATS and CATS
The Army of Cats put to Flight
General Cats Camp
Admiral Rats Tent
Excecution of the Cats

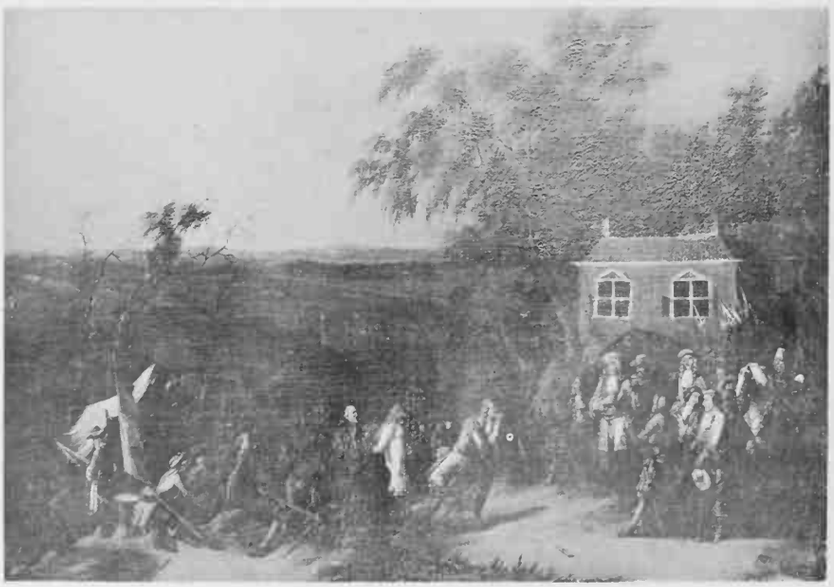
QUAINT WOODCUT

streak is, and running behind the small tree (to left of picture), but this is very indistinct. There are other tents and soldiers behind the tent on the left.

Generally speaking: A fortified camp with troops; two prisoners, for whom lots have been drawn, and the centre figure presenting the result to someone who is evidently in command of the forces.

UNIDENTIFIED PAINTING (2).

DEAR SIR,—I am sending you a photo of an oil painting, and shall be obliged if you will kindly reproduce it in the first issue of your Magazine. It is not signed or dated, but is a very old picture with beautiful colouring and perfect flesh-tints. Size 7 ft. by 5 ft. If you or any of your readers can furnish me with particulars as to artist, date, and subject, I shall be obliged.



UNIDENTIFIED PAINTING (1)

Yours faithfully,

D. S. LESLIE.

THE BEAUTIFUL GUNNINGS.

DEAR SIR,—Can any of your readers help me to find a copy of an old broadside or broadsheet with portraits of the three beautiful Miss Gunnings at top, and below a long poem written to the then Viceroy of Ireland, the Earl of Haddington, by John Gunning, their father, and signed by him.

E. FANSHAWE.

ANTIQUE LOCK.

DEAR SIR,—I am asking through your Magazine the object the lock was used for

with an indicator, and there is no doubt it will get answered by some Birmingham reader. It is also a most interesting piece of workmanship, which no doubt Birmingham people will be pleased to hear of.

Yours faithfully,
THOS. HOLLOWAY.

UNIDENTIFIED PAINTING (2)

UNIDENTIFIED PAINTING (3).

DEAR SIR,—I enclose a photograph of an oil painting, 24 in. by 17 in., which was described in a catalogue many years ago as *The Wreck*. I cannot find any signature, but it is wonderfully painted, the sea and sky being quite in the style of Henry Moore's paintings, and, strange to say, it belonged to a family of that name, although I have never heard of any relationship. I shall be very glad if any of your readers can identify it.

Yours faithfully,
F. M. HARTCUP.

UNIDENTIFIED PORTRAIT (4).

DEAR SIR,—I send you a photo to ask you to kindly insert it, as by that means we may find whose portrait it is. His age, 35, and date, 1597, are very clear; also arms of three talbots' heads is clear. It has been handed down in our family. My late father had it direct from his grandfather, but he could get no tidings of it. It is a panel about 16 ins. by 12 ins. I also had a plain gold ring from the same source

If I had ye gift of tongue
I would declare & do no wrong
who ye are ye com by stealth
to impare my Masters welth
Johannes Fulks
Birmingham
Fecit

ANTIQUE LOCK

with the initials R.C. divided by a heart, and surmounted by a crown marked roughly on it.

It belonged to Sir Richard Cromwell, born 1495, whose mother, Katherine Cromwell, was sister to Thomas Cromwell, another Earl of Essex, who was executed on Tower Hill, July 28th, 1540. She married Morgan Williams at Putney. The issue of this marriage in the fourth generation was the Lord Protector.

The ring is of plain gold. It has been continuously in the possession of our family, we being descended from the original owner.

My father had it direct from his grandfather, Thomas Marsh, who was born in 1738, and who married Frances Cromwell, daughter of John Cromwell, whose father, George Cromwell, married Joan Sage at Rodney Stoke, Somerset, January 24th, 1693.

Hoping I am not troubling you too much,

I remain, yours faithfully,

CHAS. HEN. CROMWELL MARSH.

UNIDENTIFIED PORTRAIT (4)

UNIDENTIFIED PORTRAIT.

DEAR SIR,—Regarding the unidentified portrait of a lady marked No. 1 on page 38 of THE CONNOISSEUR MAGAZINE for September, I feel almost sure that it is a portrait of my great-great-grandmother, Henrietta Freston, of Wichendon Hall, Norfolk, who married Robert Brettingham, of Norwich, *circa* 1760. She died in 1795. I think this portrait was sold in London by my uncle about 1855. I have no idea of the author of the painting, and am of opinion he was not very notable. Several portraits of members of the family seem to me to have been painted about this time by painters unknown. This lady (and her pearls) was painted twice at least, for another portrait of her is in the possession of the descendants of her younger son, who retained his father's name of Brettingham. Her eldest son, my great-grandfather, took on Freston as his name. This lady was a considerable heiress. Yours truly, H. W. FRESTON.

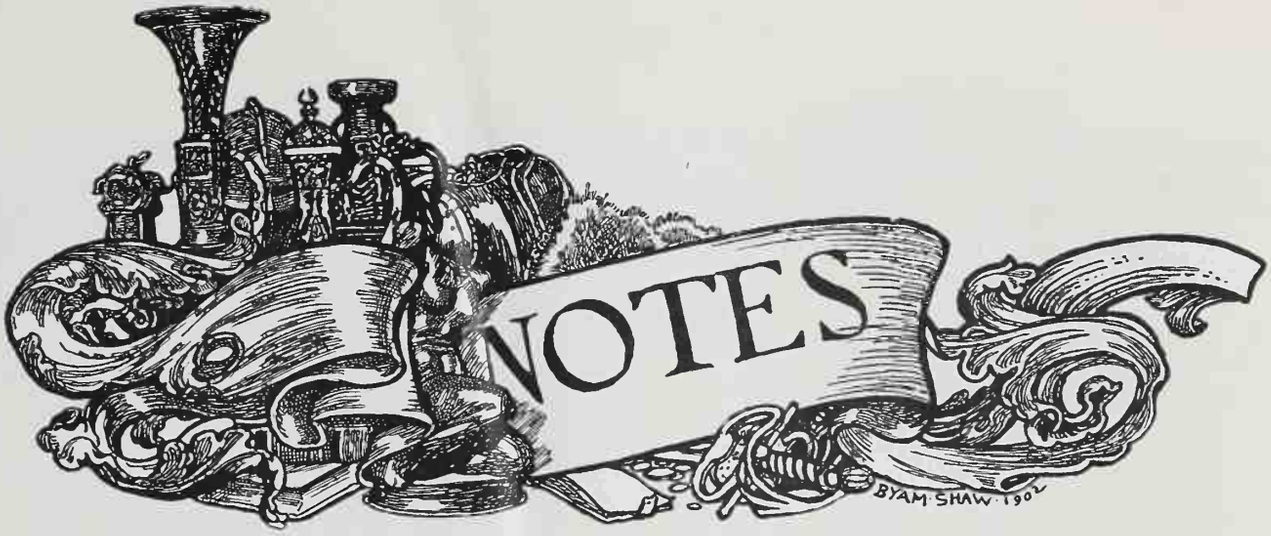
UNIDENTIFIED PAINTING (3)

NGAME
BLIC
IB.

ONE OF A PAIR OF WORCESTER VASES

THE LARGEST KNOWN OF THE HEXAGONAL SHAPE, 18 INCHES HIGH

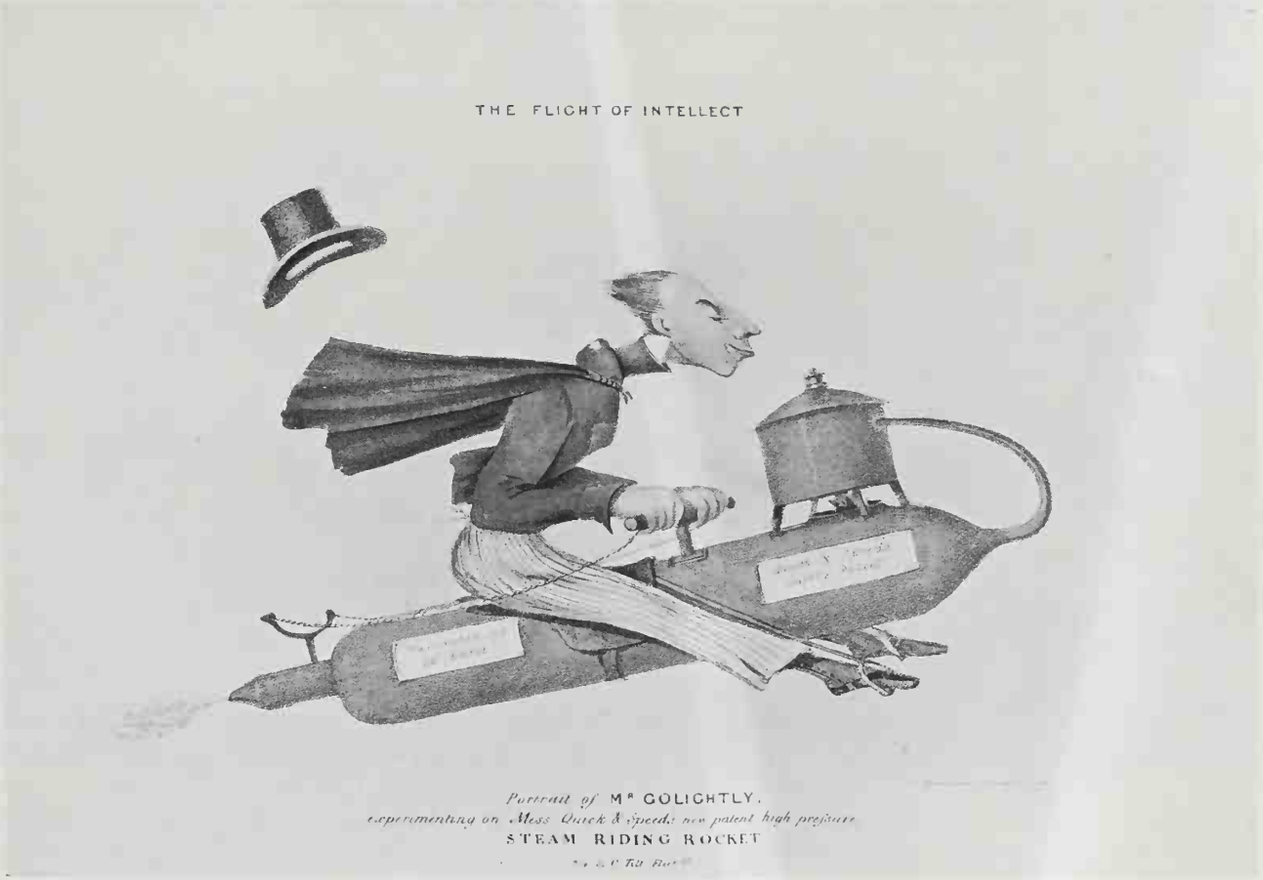
In the possession of Stoner & Evans, 3, King Street, St. James', S.W.



In these days of flying machines, of every conceivable type and style, it may be of interest to some of your readers to see that in the days of our grandfathers the minds of certain men were working towards the invention of some method of navigating the air. Though only a caricature, it shows pretty clearly that the question was under consideration by many inventors. The accounts given in your valuable issues, Vol. XII., p. 207, and Vol. XIII., pp. 13 and 29, show what was really accomplished in steam road traffic. As early as 1760, according to a letter published in the *Leeds Mercury* of that date, Francis Moore, a linen draper, had invented a steam carriage, and therefore sold all his horses, persuading many of his friends to do likewise, because he anticipated that the value of the animals would be so affected by the invention. In France, in the same year, Cognot, a French engineer, made a locomotive which ran through the streets of Paris.

"The Flight of Intellect"

Your illustrations, *The Progress of Steam—Aiken's Illustration of Modern Prophecy; A View of Whitechapel Road*, 1830; and *Regent's Park in* 1831, are only slight exaggerations of Piccadilly at the present


THE FLIGHT OF INTELLECT
Portrait of Mr GOLIGHTLY,
experimenting on Mess. Quick & Speedy's new patent high pressure
STEAM RIDING ROCKET

CHINESE BELL SIDE VIEW

CHINESE BELL FRONT VIEW

day. Who knows that in a few years' time the air may not be tenanted by a crowd of flying machines, the improved descendants of Messrs. Quick & Speed's "Steam Riding Rocket."—MABERLY PHILLIPS, F.S.A.

Chinese Bell

THE bell, of which two photographs are reproduced, was one of a peal of sixteen (some say seventeen) taken from the Temple of Earth at Pekin at the time of the Boxer trouble, when the Japanese artillery stormed Pekin. These bells are often erroneously described as "bronze," whereas they are really silver-gilt, *i.e.*, silver gilded all over to look like gold. The one illustrated is about 11½ inches to the top of the little idol, and weighed about ½ cwt. Of course, whether the remaining fifteen or sixteen which constituted the peal are the same, or vary in size and weight, it is impossible to say.

It is believed that these bells were chiefly distributed amongst private collectors, and that there are some at Osaka in Japan, one or two in Russia, one or two in France, one or two in Germany, and several in England. Returning from Japan, a Mr. Somerville was on the boat part of the way, viz., from Shanghai, and he told me that he had two of these bells. His father told me they had four, but not in this country. I might say, by-the-by, that the son is now back in Shanghai, unless, of course, he has come back to England again.

There was a little pamphlet written about these bells, but very few copies were printed, and I was never able to get hold of or even see one. These bells are of the Chen Lung period, and are dated the 55th year of the Emperor Chen Lung.

Raeburn's Portrait of Lady Maitland

THE portrait of *Lady Maitland*, which we reproduce by the kind permission of Mr. J. Pierpont Morgan, is one of Sir Henry Raeburn's blithest images of handsome young women. It ranks in attraction with the artist's *Mrs. Scott Moncrieff* in Edinburgh, and the *Mrs. Urquhart* in Glasgow. The work of about 1817, it is fresh and buoyant in expression and easy and dignified in pose. In short, it is painted with all the mastery of his last period; though, as a work of art, it does not reach the height of the wonderful *Mrs. James Campbell* or the *Lady Raeburn*. Both are among the greatest portraits in all art. The picture was exhibited at the Raeburn Exhibition in 1876, at Messrs. Agnew's Eleventh Annual Exhibition in 1905, and at the French Gallery in 1910.

Lady Maitland's beauty won the favour of Napoleon. Her husband, Rear-Admiral Maitland, was captain of the *Bellerophon* on the surrender of Napoleon on board

LADY MAITLAND BY SIR HENRY RAEBURN [*Photo Braun*

JEWEL CASKET CLOSED

that ship, July 15th, 1815. When the fallen Emperor was shown into the captain's own cabin, he said, "What a beautiful room"; then, looking at a portrait that hung on a wall, he asked, "Who is this young person?" "My wife," was Maitland's reply. "Ah! she is very young and very *jolie*," was the response. And later, when he saw Mrs. Maitland herself, Napoleon said, "My faith! the portrait does not flatter her. She is even more beautiful than the painted image." The portrait which he saw was a miniature, and it is reproduced in the 1904 edition of Captain Maitland's *Story of the Surrender of Napoleon*.

Jewel Casket

I ENCLOSE photo of a very curious old jewel casket which appears to me to be unique, and may therefore be of interest to your readers. The following is a short description:—length, 12 ins.; width, $7\frac{1}{2}$ ins.; height, $8\frac{1}{2}$ ins. The principal portion of the inside consists of a well, below which are two drawers, access to which latter is obtained by lowering the front. The case is made of wood, and is covered with dark plum-coloured velvet elaborately worked in high relief with gold thread, sequins, and seed-pearls. A distinctive feature of the design is a series of crowns of five points, with the lower parts defined in seed-pearls.

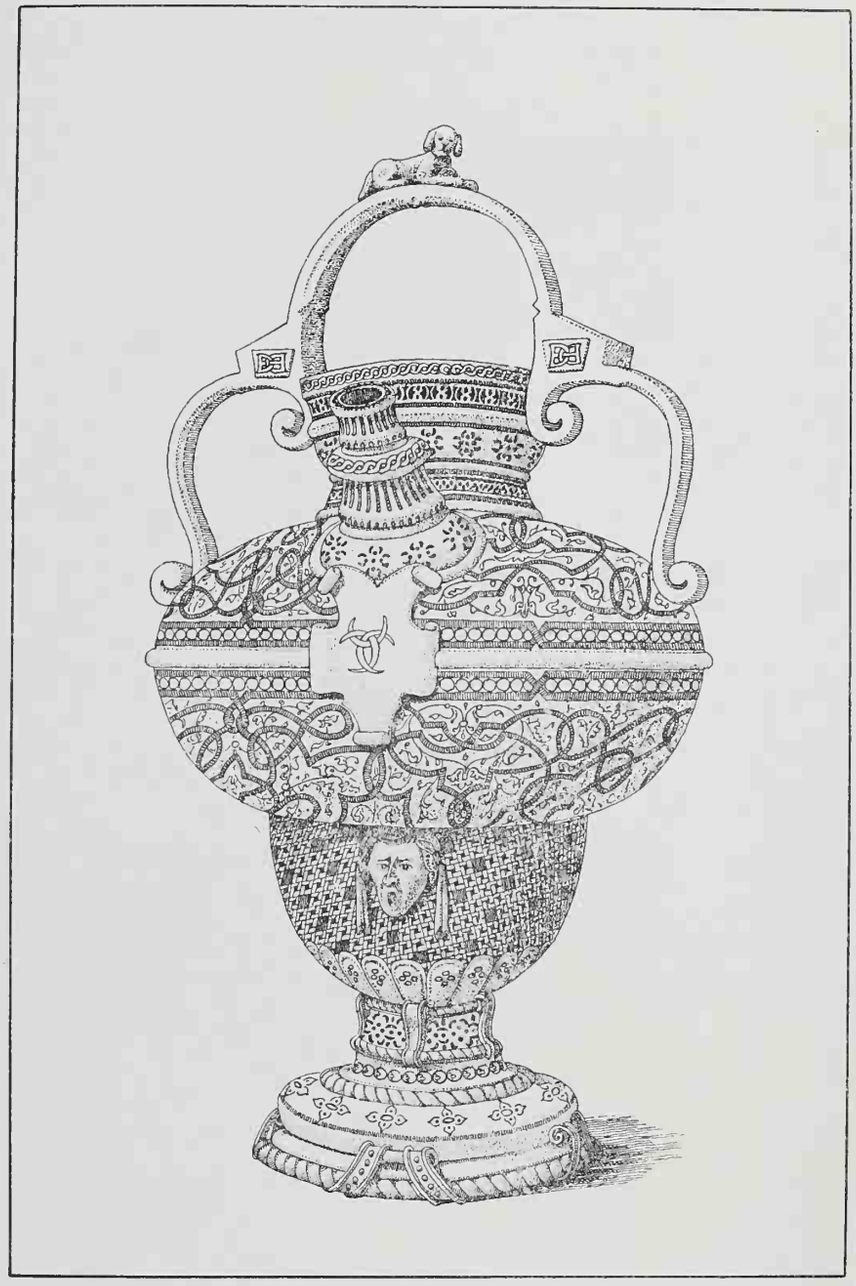
The needlework on the outside is greatly discoloured by age; but the fronts of the two drawers are in almost perfect condition. The mountings are of brass, the lock-plate and hinges being of pierced and chased work, while the handle at each end consists of a mask, from which depends a double ring formed of two intertwined serpents. There were, no doubt, originally four feet to the casket, but these have unfortunately been removed. I have been unable to trace the history beyond learning that it originally belonged to some member of a royal family, and that it was in the possession of one family for over one hundred years, viz., since about 1798. The work is considered to belong to the sixteenth century, and to be French; but the mountings are probably of a later period by a hundred years.

The casket is lined with red figured silk of an early period, but probably considerably later than the sixteenth century.

A Biberon with a History

THE extreme rarity of specimens of the faïence of Oiron, generally known as "Henri Deux ware," as well as the remarkable and expensive character of its manufacture, has always made it a *poterie de luxe;* and when any example of the work, of which only some fifty-two pieces are known to exist, changes hands, the price it fetches is very considerable. There was a very great outcry in the public journals when, in 1865, the South Kensington Museum acquired at a cost of seven hundred and fifty pounds the little candlestick in this ware which it still counts among its ceramic treasures; and when, some few years earlier, Sir Anthony de Rothschild had given two hundred pounds for a similar one, it was then regarded as the freak of a millionaire. But when the details of the manufacture and the elegance of the design of this peculiar earthenware are appreciated, and when the fact is remembered that no two pieces are alike, the prices which have been paid for it will not seem unreasonable. Only within the

JEWEL CASKET OPEN



BIBERON IN THE INLAID FAÏENCE OF OIRON

last few years has it been definitely established how and where these beautiful objects were produced, and when we know that their inception was only due to the pleasure and liberality of a wealthy lady of taste, Madame Hélène de Hangest-Genlis, and her son Claude Gouffier, and their design to her librarian, Jean Bernart, who took the idea of the scroll-work with which they are covered from his book-bindings, we may account for many of their peculiarities. The biberon which we illustrate, and which belongs to the best period of the manufacture, shows the interlaced crescents and the monogram of the Dauphin Henri; it was in the Portalés-Gorgier collection dispersed by sale in 1864, when it was sold to John Malcolm, Esq., of Poltalloch, Argyll, for eleven hundred pounds, the highest price until then ever paid for any specimen. After his death in 1894, it was again sold at Christie's to Messrs. Durlacher for the reduced amount of eight hundred pounds, and by them privately disposed of to the late M. Jules Lowengard, of Paris, and so returned once more to its native land.—J. Tavenor-Perry.

Our Plates

For descriptions of the portrait of Jacob Tonson by Hogarth and the two water-colour drawings by Lawrence, which are reproduced in the present issue of The Connoisseur Magazine, the reader must turn respectively to the articles on "The Ranelagh Club" and that on the "Drawings by Sir Thomas Lawrence" in the collection of Mr. E. J. Edward. A successor to Sir Thomas Lawrence in the suffrages of the fashionable world was Sir William Charles Ross, R.A., who held in the domain of miniature art a position analogous to that occupied by Lawrence a generation earlier in the art of portraiture on a larger scale. Ross was the last of the great miniature painters who flourished before the invention of photography submerged this art into an obscurity from which it is only now emerging. The example by him, which is reproduced by kind permission of Mrs. E. M. Ward, the wife of the well-known historical painter, belongs to his later period. It was painted for a brother artist of Mr. E. M. Ward, R.A., and contains the portraits of two of the latter's children—Miss Alice Ward, now Mrs. Grimble, and Mr. Leslie Ward, who, under the pseudonym of "Spy," has given us kindly caricatures of all the celebrities of our times. It was exhibited in the Royal Academy of 1854, in company with a group of the Royal children. Both Mr. and Mrs. E. M. Ward were then engaged on pictures for Queen Victoria; and Mrs. Ward recounts how Her

Majesty told her that she not only thought it finer than Ross's portraits of her own children, but considered it to be the artist's *chef d'œuvre*. When the memorial exhibition of works by Ross was held at South Kensington, Mrs. Ward, fearing that the miniature might be damaged, declined to lend it; the Queen, however, interposed, and, at the special request of Her Majesty, it was finally included.

Of all English porcelain factories none produced so large a variety of original designs, both in form and decoration, as the one at Worcester. This was started in 1751, and its finest wares undoubtedly belong to its early period, when artists and modellers, having mastered the possibilities of their craft, brought to it a freshness of feeling and an originality of design which in later times was apt to degenerate into conventionality and repetition. To what artistic heights Worcester china attained at its best may be seen in the beautiful vase reproduced by permission of Messrs. Stoner & Evans, 3, King Street, St. James's. It is one of a pair, 16 inches high. They are of the rare hexagon shape, and epitomise in their attractions the qualities of this ware which most poignantly appeal to the collector. The design, a free adaptation of Chinese *motifs*, is gorgeously ornate; the reds, greens, and blues, set off by their framework of gold and interspaces of white, forming a sustained harmony of colour, which delights the eye like a fine picture or beautiful statue. They are in perfect condition, a fact not to be wondered at despite their age, for pieces of this superb quality were rare even in the palmy days of Worcester porcelain, and were almost as much prized and cared for by our ancestors as they are at the present time.

The plates of the two Queens, after Parris, are interesting as records of the picturesque costume of past centuries, while in the statue of the *Jeune Fille au Bain*, by Mme. Léon Berteaux, which is reproduced from the original at the Luxembourg, we have one of the finest conceptions of modern sculpture.

Books Received

The Ingoldsby Legends, illustrated by H. G. Theaker, 5s. net; *The Practice of Water-colour Painting*, by A. L. Baldry, 12s. net; *The Natural History of Selborne*, illustrated by George Edward Collins, R.B.A., 10s. 6d. net. (Macmillan.)

Compleat Angler, by Izaac Walton, illustrated by James Thorpe, 15s. net; *Idylls of the King*, by Lord Tennyson, illustrated by Eleanor Fortescue Brickdale, 15s. net; *Birds of the Bible*, by Gene Stratton Porter, 12s. net; *Stories from Hans Andersen*, illustrated by Edmund Dulac, 15s. net; *The History of David Copperfield*, by Charles Dickens, illustrated by Frank Reynolds, R.I., 15s. net. (Hodder & Stoughton.)

Florence and her Art Treasures, by Herbert Vaughan, B.A., F.S.A., 5s. net; *The Art of the Romans*, by H. B. Walters, 15s. net; *Etchings*, by Frederick Wedmore, £1 5s. net; *Venice and Venetia*, by Edward Hutton, 6s. net; *Italian Sculptors*, by W. G. Waters, 7s. 6d. net. (Methuen.)

A History of French Architecture, 1494-1661, 2 vols., by Richard Blomfield, £2 10s. net; *William Morris to Whistler*, by Walter Crane, 6s. net. (G. Bell & Sons.)

The Ideals of Indian Art, by E. B. Havell, 15s. net. (John Murray.)

Notes on Pictures in the Royal Collections, by Lionel Cust, M.V.O., 12s. 6d. net; *Stories of the German Artists*, by Dr. Hans W. Singer, 7s. 6d.; *Steinlen and his Art*, 10s. 6d. net. (Chatto & Windus.)

London Houses from 1660 *to* 1820, by A. E. Richardson and C. Lovett Gill, 15s. net. (B. T. Batsford.)

The Works of Man, by Lisle March Phillipps, 7s. 6d. net; *Michael Angelo Buonarotti*, by C. Holroyd, 5s. net; *The Painters of the School of Ferrara*, by Edmund G. Gardner, 5s. net. (Duckworth.)

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MISS CHAPLIN

FROM A COLOUR-PRINT BY PERCY MARTINDALE

AFTER JOHN RUSSELL, R.A.

Published by Messrs. Henry Graves & Co. Ltd.

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Old London

In Mrs. Oliphant's *Beleaguered City* we are told how the spirits of the dead invaded a French provincial city and thrust forth its inhabitants. Something of the same kind is happening in the art-world of London to-day. The dead masters have intruded into our picture galleries, not in spirit, but with their works. Over half the wall-space is given over to them, and our living artists go short of room. This is hardly as it should be. The masterpieces of past ages are worthy of reverence and admiration, but it is the living art — the art which images the aspirations of our own generation and transmits them to posterity — that most demands our countenance. We slow-thinking British are too apt to delay our appreciation of an artist's work until he is dead, laying golden wreaths on the tomb of him whom, when living, we grudged the wherewithal to buy bread-and-cheese. This posthumous reparation, unfortunately, only possesses a sentimental value. Criticise our critics ever so ably, they cannot correct the faultiness of the dead hand, or inspire it to greater effort; and though our collectors lavish fortunes on the work of "yester year," they cannot, by so doing, add a single masterpiece to the world's treasures. Posterity will judge us, not by what we have garnered from the past, but by what we have helped to bring to fruition in the present. To-day we revere art more than ever before, and so we treat it, as some of the speakers in the last election treated truth, by only using it on special occasions. We no longer employ it to any extent to portray contemporary life —that we leave to the camera. When our descendants gather together a pictorial record of 1911, they will have

LADY GORDON BY JOHN DOWNMAN, A.R.A. SHEPHERD'S GALLERY

no such store of pictures to draw from as exists of the older London — the London which is represented in the fine exhibition at the Whitechapel Art Gallery. Instead of these glowing canvases, racy of the soil, eloquent with feeling and humour, there will only be the stereotyped transcripts of photography. Even in the Whitechapel Exhibition photographs are in evidence —chiefly of Roman remains—but these records of the débris of a dead age may be left to the archæologist; a single painting by Hogarth possesses more living interest than a whole roomful of them. The Hogarth pictures in the exhibition are not many—only six or seven—but they dominate it. The artist paints with so much gusto; puts on to canvas what he saw and felt with such lively conviction, that looking at his works is like stepping back into the pages of an eighteenth-century novel—one by Fielding or Smollett for choice, not Goldsmith. Goldsmith bowdlerised his age, treating it in much the same manner as a fashionable portrait painter his subject; his likeness is idealised, the blemishes disguised, and the coarseness that offended in the original refined into innocuousness. His pen, like the brushes of Reynolds and Gainsborough, never outstrayed the bounds of decorum. Hogarth, on the contrary, pictured the whole range of contemporary life with the accuracy of a parliamentary reporter. The England of "Tom Jones" and "Roderick Random" lives on his canvases; coarse and brutal, yet not wanting in beauty and sentiment; full-blooded in both its virtue and its vice. Hogarth's art reflects these contradictory traits; the pigment flows from his brush in refined and harmonic phrase to record scenes whose humour is smudged with grossness, whose savagery is almost animal. The same hand which delights in such work can produce a picture whose every line and accent are replete with beauty. The sketch for the picture, *The Ball at the Wanstead Assembly*, affords an example of the latter phase. Not Gainsborough or Watteau could have shown more exquisite grace than Hogarth in this representation of a maze of dancers in a ball-room. Each figure is individual, distinct, and pulsating with life; but the composition is so knit together that the feeling of movement flows through the picture like a rhythmic melody, in which line and colour have been harmonised into perfect concord. The two canvases of *Noon* and *Evening* carry us from the elegance of the ball-room to the coarse humours of the "Georgian" era with a loss of beauty but a gain in dramatic significance. The pair, which form the finer moiety of the series of *The Four Times of Day*, were painted in 1738, and sold by Hogarth to the Duke of Ancaster for seventy-five guineas; their two companions, *Morning* and *Night*, realising £48 6s. They are not among Hogarth's greatest works, yet no one but he could have put so much incident on canvas—every particle invested with meaning—and put it on in such a painter-like manner. The *Noon* is the better picture, one of his most perfect compositions, indeed; and if the quality of its brushwork be uneven, there are passages — the buxom wench who is being embraced by the black servant, for instance—in which the artist expresses himself with a joyous and fascinating dexterity.

The *Southwark Fair* was painted five years earlier than the *Times of Day;* it is almost over rich in incident, yet redeemed from busyness by its breadth of treatment and the masterly handling of its colour. The *Sleeping Congregation*, painted in 1736, and giving us a portrait of Dr. Desaguliers, the preacher, is little more than a vigorous sketch, yet tells its story with a graphic ease and humorous insight that could hardly be bettered.

Of topographical views of London, in all ages since the painter's art flourished in England, there is an almost bewildering profusion, most of the craftsmen between Canaletto and Walter Greaves being represented. To pass them over for examples of an inferior art seems almost a profanation, and yet—one must confess it in all contriteness—the six scenic models in cardboard and paper by Mr. John B. Thorpe give one a more vivid idea of the architectural features of old London than all this resplendent array of glowing canvases. The models make one realise the altered scale of sizes existing in the London of the fifteenth and sixteenth centuries and the London of to-day. Now we crane our necks to catch a glimpse of St. Paul's over the surrounding buildings; then the old St. Paul's, taller in its spire, but not in its main building, brooded over the city like a hen amongst a newly-fledged hatch of chickens. Westminster Abbey, the Guildhall, and the Tower, now dwarfed into insignificance among a mass of taller edifices, towered as mountain masses above a level plain. Most fascinating of all is the model of old London Bridge, its nineteen massive arches straining under the weight of a double row of houses, whose backs projected into space above the swiftly flowing river. One has thoughts of trap-doors, of bodies being dropped under the cover of night into the rushing water; though in reality these houses were inhabited by no gangs of cut-throats, but by substantial burgesses, among whom were the painters Samuel Scott and Hogarth.

Old Masters at the Graves Galleries

WITH Hogarth was supposed to rise the dawn of English art, and yet we had great painters before him; some who were English born, as Hilliard and the Olivers, and others who were Englishmen in everything but birth. Van Dyck was among the latter. Though Flanders bred and taught him, when he crossed the Channel, England set her seal upon his art; and the pictures he painted here, whether they be Flemish or Italian in technique, are wholly English in their feeling and sentiment. It is fitting, then, that in the exhibition of "Old Masters" at the Graves Galleries, where, save Hogarth and Gainsborough, all the greatest of the English eighteenth-century portrait painters are represented, an example by their Anglicized Flemish predecessor should be included. This is a head and shoulders portrait of Philip, Earl of Pembroke, which, though not handled with the master's usual force and brilliancy, arrests attention by its psychologic insight,

THE SKATING LESSON BY GEORGE MORLAND THE GRAVES GALLERIES

the troublous times preceding the Civil War having written their marks so deeply on the face of Charles the First's Lord Chamberlain that it haunts one with a presentiment of coming danger. Sir Joshua Reynolds is lavishly represented. Here is his design for one of the lights of the Oxford window, a full-length of *Charity* typified by pretty Mrs. Sheridan with a trio of ruddy visaged urchins clinging about her. The work is a failure for the purpose for which it was intended; it is not suitable for stained glass, and the girlish figure of Mrs. Sheridan, who looks younger here than when, as Elizabeth Linley, she sat to Gainsborough in her teens, is hardly an embodiment of the greatest and most long-suffering of the Virtues. As a picture, however, apart from its emblematic and utilitarian significance, it is one of the most charming of the artist's conceptions. It is fortunate for Reynolds that the inroads of his sitters on his time did not often permit him to stray into the realms of religion and mythology. His portrait of *Mrs. Pownall as "Hebe,"* painted in 1769, fails to carry us to even the region of the Olympian heavens. Mrs. Pownall stands on a cloud, the solidity of whose substance is evidently necessary to support her weight, while she holds aloft the cup of the gods in a manner suggestive of its speedy fall. The figure is, nevertheless, gracefully posed, and the beauty of the general design and its refined coloration redeem the work from being even a comparative failure. The portrait of *Emilia Mary, Duchess of Leinster*, painted about six years later, shows Reynolds a master in his legitimate sphere of portraiture; fresh in colour, with the flesh-tones beautifully rendered, it is a wholly satisfying piece of work. The *Mary, Duchess of Ancaster and Kesteven*, of 1759, not the only version of this lady he painted, has probably faded, for only a faint trace of carnation is distinguishable on the cheek. If so, the hands of time have dealt discreetly with the work, for the lowering of the colour values, which now transform it almost into a monochrome, has converted it into a superb tonal harmony, rhythmic, tender, and of unspeakable charm. Robert Smirke's version of the full-length of *Isabella, Duchess of Rutland*, destroyed by the fire at Belvoir Castle, reveals what a fine picture thus perished; for though the handling and feeling of the copy are not those of Reynolds, the grace and dignity of the original survive in it. Dignity and grace, too, are combined in the picture of Mrs. Townley Ward, by Reynolds's rival, George Romney — "the man in Cavendish Square," as the president called him. In this superb canvas Romney justifies the admiration which the fashionable world of his day bestowed upon his work, and which posterity has since endorsed. There is a noble simplicity in the pose of the figure and the way in which the folds of her flowing draperies are disposed. Lawrence's *Mrs. Cunliffe Offley* is one of his most powerfully painted pictures, the firm, solid handling and rich colouring forming a pleasing contrast to his later and more meretricious manner. Of the three Morlands, perhaps the small portrait of his wife is the most pleasing. It is probably painted from life, and may have been originally intended as a study of drapery only, for the face is the

least satisfactory part of the work. The fluent, spontaneous handling forms a contrast to the more laboured brush-work of *The Skating Lesson*, which is, nevertheless, an attractive and finely composed picture. Even better is the companion work of *Boys Bathing*, which is rendered with greater force and freedom. A *Portrait of the Father of the Artist* by John Opie, obviously an early work, is set forth in convincing sincerity, the strong rugged features of the original being recorded with a force and a power of characterisation that Opie could not have bettered in his later days, though he might have modulated their stern austerity of expression. The fascinating art of John Hoppner, R.A., is seen to great advantage in his presentment of the *Countess of Westmorland*, which, though decidedly sketchy in parts, could hardly have been carried further without some loss to the delightful feeling of spontaneity which now permeates the work.

Old Masters at Shepherd's Gallery

At Messrs. Shepherd's Gallery (King Street, St. James's) one can make sure of finding the art of well-known masters shown in unexpected phases, and that of painters, whose reputations rest on half-discredited notices in biographical dictionaries, being revealed in a manner which more than justifies the latter. In the present exhibition the greatest attraction is a portrait of *Commodore Keppel* by Reynolds, painted in 1749, one of the last works the artist produced before setting foot in Italy. Reynolds was present at Keppel's interview with the Dey of Algiers, when that potentate became so incensed with the young naval officer that he called him "a beardless boy," and threatened him with the bow-string. Keppel in reply calmly pointed to his fleet in the bay and said that, if such was his pleasure, there were Englishmen enough in those ships to make for him a glorious funeral pile. Subsequently the fleet, with Reynolds on board, proceeded to Port Mahon, Minorca, where it arrived on August 23rd. While here Reynolds set up his easel, and this portrait, a three-quarter length, is in all probability one of the first-fruits of his visit. Keppel is depicted with energetic and determined mien on a rocky shore, while in the background the Bay of Algiers is shown with the English fleet in readiness for action. The colour is strong and sustained, and the handling is as direct and vigorous as in any of Reynolds's later works. This newly discovered picture illustrates a phase in his art of which little is known and which hitherto has not been properly appreciated. Its strength, power of expression, and its perfect sincerity—a quality not always found in the painter's later works—go far to justify Hudson's remark to him when he returned from Italy: "Reynolds, you don't paint as well as when you left England!"

One has lingered so long over this interesting canvas that a few brief remarks will have to suffice for the other attractions in the exhibition. The portrait of *William Farrington*, by John Berridge, introduces an artist to the public whose name is well known as a pupil of Reynolds, but of whose work no example has been shown within living memory. It shows him as a painter of no mean power; the pose of the figure is a little stiff, but the colouring is harmonious, natural, and forcible. John Downman is represented by one of his rare essays in oil, a well-modelled portrait of *Lady Gordon*, which, handled with the feeling of a pastel, attains a curiously pleasing quality. Other works which should be mentioned are a delightful little sketch by Gainsborough, another by Constable, a powerful portrait of *Admiral Keppel* by Nathaniel Dance, and a water-colour strongly reminiscent of Müller by E. J. Nieman.

Old Masters at the Knoedler Galleries

The collection of English masters which formed the inaugural exhibition at the new galleries of Messrs. M. Knoedler & Co. (15, Old Bond Street) was noteworthy for two portraits by Francis Cotes, R.A., which are certainly the finest works by this artist which have been shown of recent years. Cotes was a man of great talent, if not of actual genius, and in these full-lengths—of Sir Griffiths and Lady Mary Boynton—he fully held his own with the goodly company among which they were shown. These pictures were painted almost at the close of his career, being probably the pair of full-lengths exhibited in the Academy of 1769, the year previous to the painter's death. Horace Walpole remarks "very pretty" of the gentleman's portrait, and though the adjective is hardly the most fitting that could be employed, no one will quarrel with the eulogy it conveys. The scheme of colour was refined and delicate, and the handling of the work solid without being heavy. It was the companion, however, that was the more attractive; this beautiful woman could scarcely have been presented in more fascinating guise by Reynolds or Gainsborough. Cotes, however, was not influenced by either of his great contemporaries; his work belonged to the earlier tradition when fine, solid craftsmanship had not been replaced by a lighter and more fluent style of handling—superbly effective in the hands of genius, but degenerating into meretricious flimsiness when employed by lesser artists. The colour was delightful, luminous, harmonious, and tender; the dominant tones of silvery grey and pale blue, relieved by a note of tender yellow, flowed through the picture like a melody. Hoppner's group of *Lady Mornington and Children*, which hung between the two works by Cotes, did not gain by the contrast, its vivid reds looking hot and forced when shown up by the cool tones of its neighbours. Strongly reminiscent of Hoppner, but more solidly painted, was the brilliant rendering of *Miss Anna Seward*, by John Opie. In this, while the brushwork was rendered with the artist's usual strength, there was a lightness of touch and an appreciation of feminine charm which he rarely attained. For fine brushwork, however, the portraits of *James Cruickshank* and *Robert Hodshon Cay*, by Raeburn, surpassed anything in the exhibition. There was a superb ease of handling about these works, an entire absence of straining after effect which made them

BOYS BATHING GEORGE MORLAND THE GRAVES GALLERIES

thoroughly convincing. Of English eighteenth-century painters, Romney, though his outlook and feeling were different from those of the Scotch artist, was most like him in the simplicity of his expression, and this is shown in his portrait of *Mary Phipps*, a dignified and honest piece of work. Of the three Gainsboroughs the landscape, *A View in Shropshire*, was the most characteristic, the tender glow of colour which suffused the work being expressed with much refined power.

Edinburgh: The Society of Scottish Artists' Exhibition

WHETHER actually good or bad, the Society of Scottish Artists' Exhibition is always one of the most interesting of those held annually in Scotland; for invariably the works hung are largely by young men, and accordingly one is given an opportunity—to a far greater degree than at the Academy or the Glasgow Institute—of observing the latest phases in Northern painting. The Society's show of this year, held in a part of the Academy's new quarters, is no exception to the rule; but, while grateful for the chance thus afforded of seeing and studying pictures illustrating the temper of the age, one is forced to question whether the bulk of the tendencies manifested are altogether good, altogether praiseworthy.

There are two good things, if only two, of which the French post-impressionists have been the means of reminding us. Like the Japanese masters, they have striven to evince the excellence at all costs, not necessarily of elliptical handling, but of a bold and striking simplicity; and they have pointed out, times without number, that when a man sits down to paint a picture he should choose a definite motive, and should decide exactly what form of beauty he purposes creating. Now it is a nonchalance concerning these tenets—or rather these truisms—which is at the root of numerous failures at the exhibition in question, and one has not to scan the walls long before being made conscious of this fact. Look, for instance, at Mr. George Pirie's *Shepherd Dogs*. In this the drawing, if neither spirited nor virile, is at least competent and accurate; but the artist has given his dogs a background of almost precisely their own hue, and consequently they do not spring into life before the spectator's gaze. Far from being simple on account of its monotony of colouring, the picture fails for lack of that explicitness which results from boldly outlining the important items; and one has only to think of Matisse, or, better still, of Goya or Mr. Pryde, to perceive the justice of the above criticism.

A like failing is discernible in Miss Ethel Moorehead's portrait, *Little Girl in Pink*, for therein the subject has brown hair, and around this is a ground of kindred tint; while one sees analogous limitations in Mr. William Walls' *Arboreal Cat*, a picture of a wild animal climbing a tree. For the animal itself has too many details encircling it, and these, drawing one's gaze hither and thither, tend to rob the actual subject of the illusion of reality, and prevent it from dominating the canvas as it should. But if the foregoing, despite the merits they unquestionably possess, betray a want of simplicity and of

definite intention, this charge is even more justifiable in the case of Mr. John B. Marshall's water-colour, *A Hazy Morning*. Showing a pier with people standing upon it, this picture contains some charming notes of colour; but, considering the small dimensions of his paper, the artist has included too great a number of figures, and so one is unpleasantly reminded of Whistler's dictum, "that the space to be covered should always be in proper relation to the means used for covering it."

Turning to consider some of the better works, an artist who deserves praise is Mr. Hector Chalmers. His landscape, *Night is Coming*—in its foreground a shepherd driving home some sheep, and in the distance a sky tinted with sunset—is one which Corot would certainly have liked, for it well expresses the peaceful atmosphere of evening in the country. The picture is alive and natural, in fact; and the same may justly be said of a pair of East Lothian sketches by Mr. Ewan Geddes, and again of Mr. Walter B. Hislop's *Summer Night*, a work further remarkable for its purity of tone. There is plenty of vitality also in two little water-colours by Miss H. C. Preston MacGoun, both of them studies in child-life; while an engaging thing which hangs near these is Miss Meg Wright's pastel, *Resting*, which depicts a young lady, in a black hat and biscuit-tinted costume, seated on a sofa of faint green. Here the draughtsmanship is anything but powerful or striking, and indeed the entire piece is slight in the extreme; but the gentle colouring throughout possesses unique charm, there is a good deal of expression in the face, while, above all, the picture has the saving grace of simplicity and naïveté, and is thus one which no one could easily forget. Of more robust calibre is Mr. David Foggie's *Nude*, a canvas one can imagine Ingres or Boucher stopping to admire; for in this the painter has attempted no more than to portray the female form in a pose difficult to draw, and he has achieved his intention perfectly.

Mr. Foggie shows several other pictures, and most of these are distinctly promising. Mr. W. G. Burn Murdoch's *Indian Garden Party*, like all this artist's productions, is attractive by reason of the markedly personal outlook it expresses, but at the same time manifests no great technical ability; and herein he is the direct antithesis of Miss E. S. Harland and Mr. David Alison, both of whom exhibit portraits which are able as regards drawing and colouring, but which are quite deficient in originality. One detects the latter quality, however, in Mr. E. S. Harrison's monotype, *The Bridge: Vernon;* while Miss Latimer's *Springtime* has breadth and luminosity, and Mr. James Riddell's *End of the Birch Wood* shows a gift for faithfully rendering the graceful symmetry of trees. Others who show work of some note are Miss Annie French, Miss Katherine Cameron, and Mr. Walter Grieve, while a landscape painter who merits really especial notice is Mr. Peter Mackie. His *Caradale Bay* has the characteristic fault of modern impressionist painting, for it has been done with a loaded brush, and accordingly the surface is obtrusive; yet this picture is a fine piece of colour, and the artist has undoubtedly transmuted to his canvas some of the strange, romantic glamour which pervades the firths of North-western Scotland. Mr. Mackie's *Ochils* is even better, and it proclaims its painter as one who, while having a genuine love of nature, sees her withal in terms of pictorial art—sees her, that is to say, with a sense for the restrictions of a frame, and with his mind dwelling constantly on design and composition. This landscape is among the best which have lately been exhibited in Scotland, and it is not extravagant to say that, if placed among a collection of Sisleys, Monets, and Pissarros, it would look by no means out of place.

In the department of sculpture there are several notable items. There is a lively portrait-bust by Mr. H. S. Gamley, a young sculptor whose talent has repeatedly been mentioned in these columns; and there are two clever things by another rising man, Mr. Percy Portsmouth. Miss Mabel R. Locke exhibits a slight but graceful marble-relief of a baby's head, *Husheen;* while Mr. Louis R. Deuchars shows a full-length bronze statue of the late G. F. Watts. If only on account of its subject, this work is naturally of much interest; but, as it was done just a few years before the great painter's death, it is perforce deficient in vivacity, and hardly represents Watts as one likes to think of him.

Exhibition of the Royal Society of Painters in Water-Colour

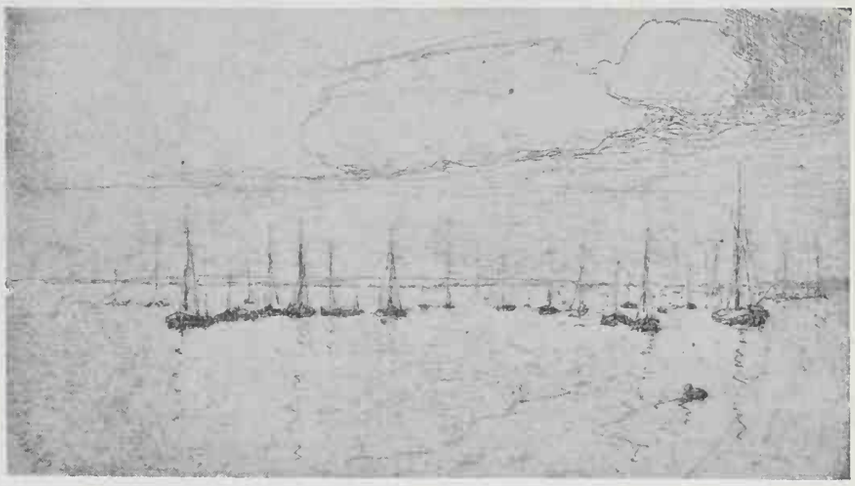
The 157th exhibition of the Royal Society of Painters in Water-Colour, though it attains its usual high level of accomplishment, is not distinguished by any particularly striking works. The older members more than hold their own, and it is their work rather than that of the later additions to the ranks of the Society which provides the chief attractions to the exhibition. The President, Sir E. A. Waterlow, shows several characteristic drawings, of which *Pevensey Bay from Crowhurst* is perhaps the most successful. This represents a broad expanse of country seen beyond a well-wooded foreground; it is tender and delicate in colour, and atmospheric in quality. Mr. R. Thorne-Waite's *Haymakers* is treated with a breadth and handling worthy of Cox. Cox, however, would not have given us such pretty coloration. It is too pretty, in fact, and converts what might have been a great and convincing work into merely a pleasantly effective one. Mr. Charles Sims in *Love the Hunter* is reminiscent of no one but himself, the drawing seeming like a caricature of some of his former productions. There are passages of great beauty in it, but the handling is so summary and the composition so confused that it is difficult to arrive at the meaning of the work. Mrs. Knight is rather over represented with her six works, which are more or less variants of the same theme. She attains the feeling of sunlight and open air in her drawings, which are undeniably clever, but their colouring is too vivid to be altogether pleasant, while the continual repetition of the same effect palls on the palate. Mr. H. S. Hopwood's *Evening: Newlyn Harbour* owes something of its tone and texture to it being painted on linen. This device robs it of something of the essential quality of a water-colour; nevertheless, its unobtrusive strength, poetical feeling, and tender colour

make it one of the most striking works in the exhibition. Mr. F. Cayley Robinson's *Æneus and his Chieftains after the Fall of Troy* is practically a monochrome in blue, and superficially resembles a huge Wedgwood plaque. One says superficially, because, though the classical quality of the design gives it a dignity and distinction reminiscent of Flaxman, Wedgwood's master designer, the colouring is tinged with a warmth and feeling quite unlike the precise hard quality of the Wedgwood tassies. *The North Side of Exeter Cathedral*, by Mr. T. M. Rooke, looks like a highly elaborated drawing strayed out of the architectural room of the Royal Academy. It has the merits of sincere observation and thorough and highly-wrought craftsmanship, but there is a lack of feeling in the work which makes it less interesting artistically than architecturally. The background, with its fine view of snow-covered peaks, is the most convincing portion of *Rising Mists, Corrie Greta, Skye*, by Mr. Colin B. Phillip. The rocks in the foreground are imperfectly felt and lacking in texture, so that it is difficult to decide whether they are stone or banks of earth. Mr. W. J. Wainwright's *Weighing his Cares*, a jester contemplating a bladder, is a characteristic example of the artist's highly elaborated, conscientious work. Mr. R. Anning Bell's *Ruth and Naomi*, Mr. D. Y. Cameron's *Arran*, the *Jerusalem* of Mr. Robert W. Allen, and the several examples of Mr. H. S. Tuke, are among the other works which lend distinction to the exhibition.

CLAY FIGURE OF A HORSE T'ANG DYNASTY

Early Chinese Pottery, Porcelain and Ivory

SOME of the initial phases of ceramic art are exemplified in the exhibition of "Early ChinesePottery, Porcelain and Ivory," now on view at the galleries of Messrs. Yamanaka and Co. (127, New Bond Street). Roughly speaking, the range of the exhibition is from the beginning of the Han dynasty (206 B.C.) to the end of the Ming dynasty (A.D. 1643). There are few examples which can be definitely allotted to the Han period, and these, though interesting as showing some of the earliest attempts to glaze earthenware, an art which the Chinese were later in discovering than their Western neighbours, are comparatively unimportant. Of pieces of the T'ang dynasty (A.D. 618-916) there is, however, a rich and varied selection. Some of these works, renderings of animals and figures, more properly belong to the art of the sculptor than that of the potter, so fine is their modelling and so realistic their treatment. Noteworthy among them is an earthenware figure of a horse, which attains, in its largeness of treatment and noble simplicity of line, the feeling of a Greek statue. Some camels are modelled with equal realism, but hardly the same skill. These examples bear traces of having been originally coloured. A variety of other figures enables one to trace the gradual development of ceramic art from the naturalism of its early period to the highly decorative conventionalism of later times. Throughout this transition stage the technical skill of the potter was steadily progressing; he at first only painted the earthenware, later on he glazed it, and gradually the earthenware itself was superseded by the finer porcelain. Of the early glazed pieces there are many interesting examples shown; on some the glaze has almost entirely perished, on others beautiful effects of colour have been accidentally attained by faulty firing. The exhibition, which contains many



WHITSTABLE OYSTER BOATS
FROM AN ETCHING BY L. WALKER PUBLISHED BY MR. J. F. E. GRUNDY

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fine examples of the Ming dynasty—by the end of which period the potter's craft had attained almost its highest development — and some beautiful ivories, is highly interesting and instructive.

Water-Colours, by F. C. Mullock, W. H. Walker, and Tatton Winter, R.B.A.

THE trio of exhibitions at Messrs. Walker's Galleries (118, New Bond Street) afforded a pleasant variety in subject and technique. Mr. F. C. Mullock was represented by some seventy and odd water-colours, principally of North Devon. These were fresh and breezy in their

THE SHADOW BY W. H. WALKER

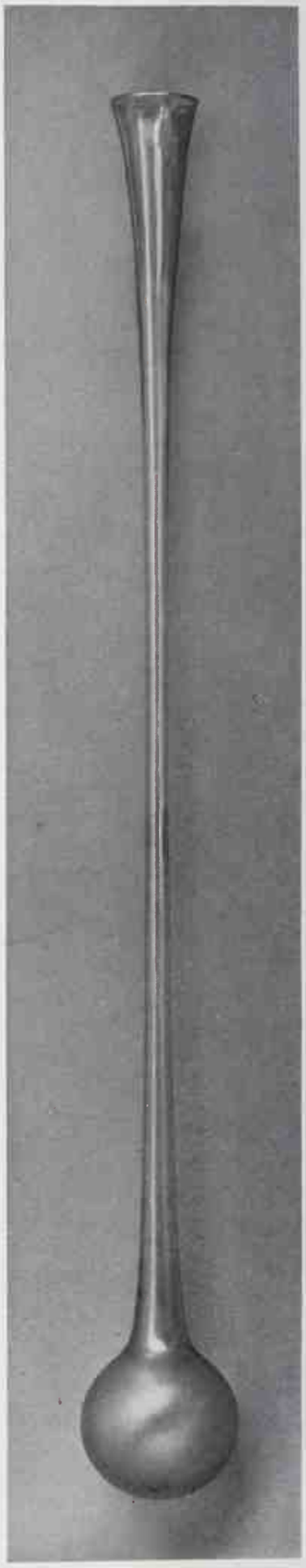
treatment, and looked as though they were direct transcripts from nature. A second series of the "Wayward, Wanton and Whimsical Drawings" of Mr. W. H. Walker displayed a distinct technical advance on those he exhibited last year, while his play of fancy, if less extensively shown, revealed no falling off in quality. Perhaps the most dainty and effective of the drawings is the one entitled *The Shadow*, which represents a lover lying on some rocks and peering into a glade, the clearly marked shadow of a nymph on a tree denoting the object of his glances. Cupid, perched on his back, has transfixed the shadow with his arrow. Another quaint fancy, called *The Rib*, showed the father of mankind curiously regarding his rib, which has been formed into the semblance of a woman. Mr. Tatton Winter's renderings of *Dutch and English Landscape* showed a versatility of outlook and technique which one is hardly accustomed to associate with the work of this artist. Mr. Winter seems equally successful in his delicate tonal effects, his fresh transcripts of wind-swept pastures and his renderings of quaint Dutch street-scenes.

Children's Armchairs

A NOVELTY in furniture design is shown in the collection of children's chairs now on view at Messrs. Law, Foulsham & Cole's (7, South Molton Street). Very dainty are some of these pieces of miniature furniture, in many of which are reproduced the beautiful forms and ornamentation of the older English furniture. Comfort, however, is not sacrificed to beauty, and some of the chairs look so inviting that children of a larger growth may feel inclined to envy the provision made for their offspring.

"Long Glass"—or Yard of Ale

THE "Long Glass" illustrated, which is of considerable antiquity, is one yard long, and belongs to Mr. Robert Belfitt, J.P., Sheffield. It appears to have been the custom at certain intervals for the advanced students at Eton to drink from this glass, which just holds one pint when full. The difficulty came in when the globe was half empty, air rushing down the stem and scattering the liquid over the waistcoat, or more likely the shirt front, and collar of the drinker, to the great amusement of the bystanders. Lord Curzon, in a letter, describes the operation at some length, and said it was in use when he was a student there. Mr. Belfitt wrote to Canon Lyttelton, the Head Master of Eton College, asking if it was still in vogue, but from a letter dated July 15th, 1909, it does not appear the glass can be found, although the letter says: "I can certify that the ceremony here was in full swing in 1873, but I cannot say when it disappeared." The fact that the one formerly in use at Eton is not now apparently in existence makes the Sheffield glass probably the only one that can claim any antiquity, it having been in Mr. Belfitt's family for over a century.



A "LONG GLASS"

NGAME
BLIC

Eléanore d'Autriche. Queen of France, Second Wife of Francis 1st ao. 1529.

The drawg by E. S. Farris from Willemin's "Monuments Française."

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

"The Crucifixion."—A4,663 ("Violin," Bootham).—Your coloured engraving of this subject engraved by C. G. Lewis, as described, is only worth a few shillings.

Engraving by J. R. Smith and **Dickens Signature.**—A4,674 (Glasgow).—(1) We cannot give a valuation of the engraving of *Queen Charlotte*, by J. R. Smith, after Sir Joshua Reynolds, from the particulars you give us. The value would depend upon which state your impression is and the condition, and we should have to see it before giving an opinion. (2) The signature of Charles Dickens on a cheque is worth a few shillings.

Books.—A4,678 (Fairfield, Liverpool).—The four books you describe would only fetch 10s. to 15s. in all if included in an auction.

"The Seasons," after Herring, and **"Dr. Johnson."**—A4,712 (Ashley Gardens).—(1) The value of the set of the four *Seasons*, by Harris, after Herring, as described in your letter, would be about £5. (2) The print of *Dr. Johnson*, by S. Bellin, after E. M. Ward, is only worth a few shillings.

"Raphael Cartoons."—A4,720 (East Ham).—We fear the Raphael Cartoons described in your enquiry are quite unsaleable.

Mason Ware Jug.—A4,729 (Whitley).—Mason ware jugs, such as the one shown in the drawing, are very common, and the form indicated is rather late. The jug would not be much esteemed by a collector, and the value would be from 15s. to 20s.

Firm of Potters.—A4,742 (Herne Hill).—We have apparently no record of a firm of potters tracing back as far as the Wedgwoods, who are still carrying on the work. No one appears to know who was the first Wedgwood engaged in the potter's art. The pedigree is well made out from Gilbert Wedgwood, of Burslem (married in 1612), right down to members of present firm (see Chaffers). It is possible there may be pottery families as old as the Wedgwoods, but they have not attained such distinction or been so continuously engaged as manufacturers.

Painters.—A4,749 (East Ham).—(1) We have a record of four artists named Vickers, and without knowing the initials of the painter of your picture, we cannot tell you of his standing or the probable value of his work. (2) An artist named C. Buott is recorded as exhibiting in 1879, but his work is not well known.

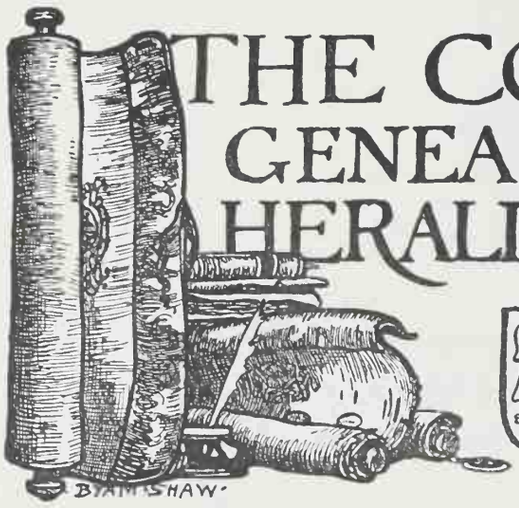
Artist.—A4,797 ("Heronceaux," Glasgow).—There is no record of an artist named A. Peillet painting in 1881, and his work is not known in England.

Engravings.—A4,808 ("Llennoco," Tralee).—(1) The engraving of *The Hero and his Horse on the Field of Waterloo*, by T. Lupton, which you describe, is not worth more than 7s. 6d. or so. (2) We could not give an opinion on *Una and the Lion* from the particulars you send. It would be necessary for us to see it.

Bristol Delft Bowl.—A4,810 (Buckhurst Hill).—The inscription on the bowl is quite a common one on Bristol Delft bowls. The bowl, being perfect, should be worth from 50s. to 60s.

Plate.—A4,811 (Vancouver, B.C.).—The ware appears to be an attempt to imitate the fine old Chinese block enamel. Judging solely from the drawing and particulars sent, which is of course not altogether conclusive, we have no doubt that it is quite modern, and very likely European. In this case it is not of value.

Terra-Cotta Plaques.—A4,812 (Newcastle).—The pair of terra-cotta plaques described may be by a celebrated French modeller named Clodion, who flourished in the eighteenth century, and some of whose designs were copied in Sèvres porcelain. If they are originals, they are, of course, valuable, but it would be impossible to give a definite opinion without seeing them.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

BROWN.—The wife of the late, and last, Lord Blantyre (Charles, who died 15th December, 1900) was Evelyn, second daughter of the Duke of Sutherland, and she died 24th November, 1869. We cannot find that any Lord Blantyre married a Lady Baird. Ellen, daughter of the above last Lord Blantyre, married 15th June, 1864, Sir David Baird, Bart.

Is she the lady you refer to?

BALDING.—These arms were borne by Henry Raynford, and the authority is a Roll of Arms in the *Harl. MSS.*, which must have been compiled before 1610. We cannot identify this Henry, nor can we trace a grant.

GARLIESTON, N.B.—This enquiry is too vague. When did Mrs. Lilias Kirkwood live and die? Without more information we cannot form any idea of what the cost of search would be.

GARRICK.—David Garrick was baptized at All Saints' Church, Hereford; the entry in the parish registers reads, "David, son of Peter and Arabella Garrick, was bapt. 28th Feb., 1716." This celebrated actor bore for arms, *per pale or and azure dexter a tower gules sinister on a mount vert a seahorse argent, on a chief of the first three mullets of the second.* His family was of French origin, the grandfather, David de la Garrigue (d. 1694), having spelt his name simply Garric. The armorial ensigns of du Garric of Guienne were, *d'or à un chêne de sinople englanté du champ au chef d'azur chargée de trois étoiles du champ;* and this *chief* has been introduced into the English coat. The name of Bernard Garrigues, merchant of Toulouse, appears in a document dated February, 1310.

ATTWATER.—It is a well-authenticated fact that Mary, wife of Robert Honeywood, of Charing, co. Kent, left at her decease 367 descendants: that is 16 children, 114 grandchildren, 228 great-grandchildren, and 9 great-great-grandchildren. She died at Markshall, Essex, 16th May, 1620, aged 92, and her father was Robert Waters (or Atwaters), of Lenham, co. Kent, Esq.

JAMES.—Thomas James, D.D., warden of All Souls' College, Oxford, canon and treasurer of Salisbury Cathedral, died 5th January, 1686/7, aged 67. In *Harl. MSS., 6821,* is a note to the effect that he was formerly "an officer in the King's Army."

NOBLETT.—We cannot trace a pedigree of this family, nor does it appear to have been armigerous. In a list of men mustered "for service in Irelande to be embarked at Chester" (dated 26th June, 41 Queen Elizabeth), appears the name of "Hughe Noblett, of Mordyford, co. Heref., Callyver," and it may be that he was the founder of the family in Ireland. *Noblett* Dunscombe, a well-known Mayor of Cork, 1665, *Noblett* Rogers, and *Noblett* Breton are instances of the use of this surname in certain co. Cork families.

ALLERTON.—Robert Alderton, or Allerton, was a man-at-arms, and "under clarke of the Kytchin," at the battle of Agincourt; see the history thereof by Sir Harris Nicolas, K.H.

LONGSDON.—From a certificate given by Richard St. George, *Norroy King of Arms,* dated 20th Nov., 9 King James, it would seem that Stephen Longsdon, of Longsdon, co. Derby, had been *disclaimed* at a recent visitation, but that further enquiry proved he was a gentleman, and entitled to coat armour; the certificate was therefore given to annul, as far as possible, the effect of the disclaimer. The actual arms to which he was entitled are not mentioned, but they would seem to have been *purpure an eagle displayed double-headed.*

IF this is Mr. James Bone's first book, we congratulate him on a very successful début. He now completes a triad of talented sons of a talented father, David Drummond Bone, who died recently. Mr. James Bone is the brother of Mr. Muirhead Bone, the famous artist, and of Mr. D. W. Bone, whose "Brass Bounder" stories of the sea won great favour. Mr. Bone is a Glasgow man, and, in consequence, as much a foreigner in Edinburgh as would be a Frenchman or a German. He has a curious mind, and Auld Reekie gave him curious joy. In his wanderings through the Old and the New Town he saw many things to arouse his eloquence or humour, yet he always remained aloof, a distinct personality. He was not absorbed in his subject. He was a foreigner from the time he entered Edinburgh to the moment the train bore him southward or westward. And it is this stranger-within-the-gates aspect that makes his volume so vastly interesting and valuable. In its pages sentiment never blurs judgment, the romance of age does not dim his eyes; and he saw much to admire in the architecture of the New Town, which has the reputation of the dog with the bad name. Mr. Bone's whimsical humour finds expression in sentences like the "set frowning look on the faces of many Edinburgh men who have passed middle-age" is caused, not by rigid

"Edinburgh Revisited," by James Bone, with Seventy-five Drawings by Hanslip Fletcher (Sidgwick and Jackson. 21s. net)

NAPOLEON'S BEDROOM AT FONTAINEBLEAU "THE ARCHITECTURE OF THE RENAISSANCE IN FRANCE" (BATSFORD)

observance of the Sabbath, but by "years of effort to keep on a tall hat in a strong wind in these high-set streets." There are numerous happy phrases in the book, and descriptive passages of great freshness and charm. For example, most of Edinburgh's roads "rush headlong downhill like salmon rivers. To the East her choppy waves of tenements surge out to the hills to recoil in the backwash of St. Leonard's cottages and sheds; from the face of Salisbury Crags and to the Nor'-east she throws a long grey wave of terrace round Calton Hill, and leaves a jetsam of grey monuments on the summit." This is a book to be read again and again. No one who buys it will allow it to rest a mere receptacle for dust. Its qualities are too vital for it ever to be placed in a "cemetery of dead books." Mr. Hanslip Fletcher's drawings are disappointing. He fails even to suggest the substance of Edinburgh. There is no hint of the "far-off, old unhappy things and battles long ago," that make Edinburgh a haunted city. The volume is beautifully printed, and bound in a very handsome cover.

"Steinlen and His Art" Twenty-four Cartoons, with a Critical Introduction and Descriptive Notes. (London: Chatto & Windus)

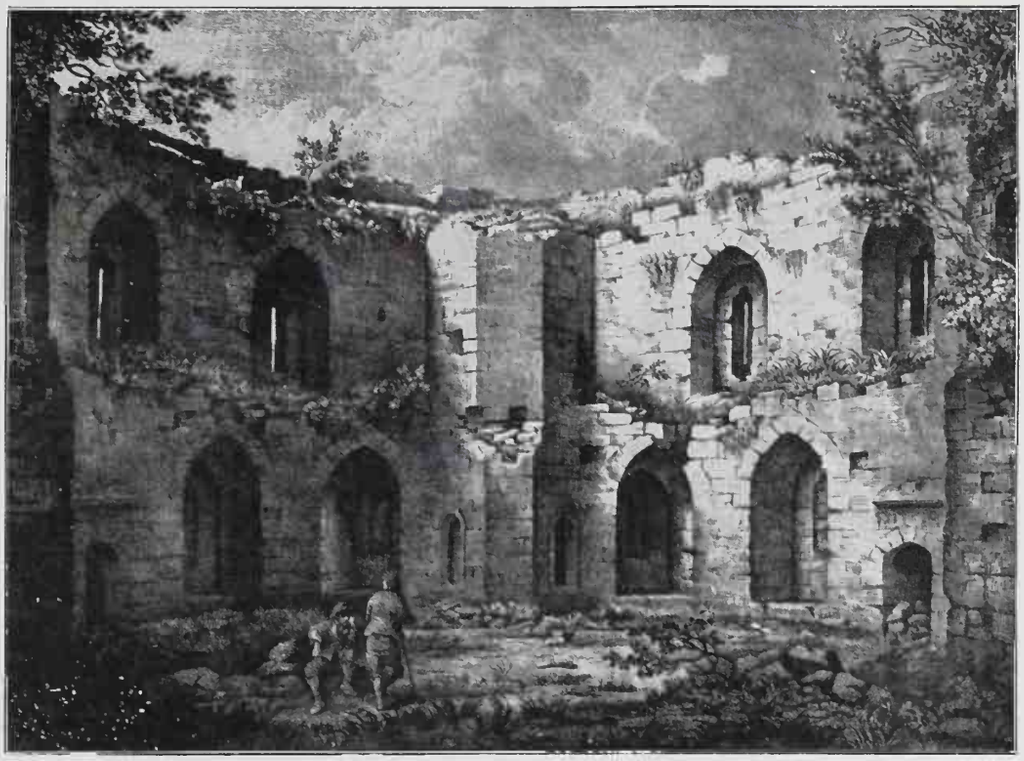
If this selection from the works of Steinlen is inadequate, some of the pages show the great draughtsman at his best. He and Anders Zorn are, perhaps, the most vital influences in modern art. Yet both hail from countries not usually associated with art. Steinlen is a Swiss from Lausanne, though his grandfather fought under Napoleon; and Zorn is a Swede—another Swedish artist was Lavreince, who is generally classed among eighteenth-century French masters. Steinlen, through sympathy, confines himself almost entirely to illustrating the annals of the poor. He is their historian and champion of their civil right. He has lived in their midst in Montmartre, and is familiar with poverty in all its phases, from the noblest to the most depraved of human beings. In his illustrations to Aristide Bruant's witty and terrible songs "Dans la Rue" he shows us the types not only of Montmartre, but of La Villette, Grenelle, La Glacière, Montparnasse, and other quarters of the workers and outcasts of *la Ville Lumière*. What force is displayed in his drawings!—incisive, unerring observation of essentials, expressed with masterly craftsmanship, with an economy and a vitality of line and colour that is really wonderful. In a few deft, sure touches he reveals to us all the degradation, the brutality of the *Apache* and his depraved female decoy, or shows us all the tenderness of motherhood, the endearing charm of children; while his pictures of animals are superb in characterisation. All or most of the cartoons in this volume appeared in the now defunct *Gil Blas Illustre*. The finest of them have an extraordinary suggestion of life, of human misery, vice and innocence. Misery and vice are over-emphasised in this volume. Some of his blither, more uplifting drawings, like *The Lump of Sugar*, should have found a place. *On Strike* is the cartoon that best represents his genius. We feel that the silent menace of the crowd may break into violence at any moment on the least provocation by the armed soldiers. And what a sense of idleness there is in the empty and silent scaffolding in the background! The vigorous self-portrait of the artist is welcome.

"The Digressions of V" By Elihu Vedder (Constable & Co. and the Houghton Mifflin Company. 21s. net)

"The Digressions of V"—the capital letter forming the sobriquet of Mr. Elihu Vedder, the American artist—will probably be more interesting to the writer's own country-people than to English readers. It is a monologue, having for its theme the reminiscences of the author during a wandering though not particularly exciting career. They are rather of the "small beer" order, and though, if aided by the voice, gesture, and inflection of an oral narrator, they would be pleasantly entertaining, when put into cold print they lack body and sparkle. Nevertheless, they are sufficiently engrossing to provide a few hours' delectation to those who like anecdotal literature. The illustrations to the book are of a decidedly higher order than the letterpress. Mr. Vedder is a thorough artist with pencil and brush, the reproductions of his works revealing that his reputation as an original and accomplished painter is well merited. Few of his originals have been seen on this side of the Atlantic, so that these translations will be the more welcome. There is a vein of fantasy running through many of his works, yet in these he is, perhaps, less successful than in some of his less ambitious efforts, where his feeling for the poetry of art reveals itself without conscious premeditation. Of the plates in colour, those of "The Great Hill of Assisi" and the "Study of a Young Girl" reproduce Mr. Vedder at his best, a master of that art which is the more perfect because it has the appearance of being artless.

"Old English Libraries" (Antiquary's Books) Ernest A. Savage (Methuen & Co., Ltd. 7s. 6d. net)

Old English Libraries, by Mr. Ernest A. Savage, takes us back to the introduction of Christian civilisation in the British Islands. Then, as in uncivilised countries of the present day, the missionary was the pioneer of learning, and his library was of sufficiently small dimensions to carry with him on his travels. The earliest important references to the use of books in missionary enterprise occur in connection with St. Patrick; though his forerunner, the mysterious Palladius, is said to have left books in Ireland. St. Patrick laid the foundations of that learning for which the Irish were justly celebrated in the days when England was still unlettered. The early Irish monasteries had libraries attached to them, though the latter must have presented a vastly different appearance to similar institutions of the present day. The manuscripts of which they consisted were preserved by two methods, which, though not peculiar to the sister kingdom, were rarely met with outside that country. The religious used satchels, or wallets, to carry their



CLIFFORD'S TOWER, INTERIOR, 1807 "HISTORY OF THE CASTLE OF YORK" (ELLIOT STOCK AND CO.)

books about with them, and these, when not carried, were hung upon pegs set in the wall of the cell of the church or tower in which they were kept. The second method of preservation was by means of cumdachs, or rectangular boxes, often most beautifully wrought and ornamented, which were made just large enough for the books they were to enshrine. English learning, almost engulfed by the inroads of the Danes, was revived by Alfred the Great. It was owing mainly to his initiative, that from his day till the Conquest all the literature of importance was in the vernacular, and the impulse so given to the language as a literary vehicle was strong enough to preserve it during the Norman domination. The Normans deemed "books written in the vernacular unworthy of preservation," so many of the contents of the Saxon monastic libraries must have been destroyed or dispersed; but good was wrought by the settled government which the Conquest brought to the country, and the reforms initiated in the Church by Lanfranc. The latter encouraged learning by all his power, and from his time dates the accumulation of the great monastic libraries which were dispersed in the reign of Henry VIII. Of the contents of these, the manner in which they were kept, and the contemporary values placed upon them, Mr. Savage gives a wealth of interesting and curious information. He relates the early history of the libraries of Oxford and Cambridge and other academic institutions, and devotes a chapter to the beginnings of the book trade. The book, which has evidently been a labour of love, written with a thorough knowledge of the subject and all the reliable authorities concerned therewith, forms a most valuable addition to the "Antiquary's Library."

"William Morris to Whistler" Walter Crane (G. Bell & Sons, Ltd. 6s. net)

MR. WALTER CRANE is one of the most interesting as well as one of the most instructive writers on art; he knows all phases of his subject thoroughly, and what he has to say he puts in clear, terse, and forcible English. His most recent work—a string of essays and addresses gathered together under the title of *William Morris to Whistler*—deals with a variety of topics, most of which centre round the theme of applied art. Even the two papers which give the volume its title can hardly be considered as exceptions, for the monograph on Morris, a most interesting article replete with personal reminiscences, largely deals with the decorative work of the poet-painter; while the much shorter paper on Whistler—an artist to whom Mr. Crane tries to do justice, but with whom he had little personal sympathy—is illustrated with some of the designs for Mr. Leyland's famous peacock room. The other papers are concerned both with the economy of art and its application; those dealing with the former subject will be studied with interest, even by readers who cannot agree with the contentions advanced, for their tone is thoughtful and moderate; while the papers on various phases of decorative art are both illuminative and practical, and should be of material benefit to the serious art student.

"The Waters of Argyra," by B. Burford Rawlings (Elliot Stock & Co. 3s. 6d. net)

"Stray Leaves," by Prof. K. Wadagaki (Y. Okura, Tokyo)

TO the man rushing along the underground pavements of London this seems a hard, practical age, and he does

BURLINGAME PUBLIC LIB.

not wonder if, amidst the tumult of events crowded into this period, our literature has partaken of the disorder of the time. There seems to be practically no demand for poetry, and the few volumes we find upon the book-stalls are stamped with the *fleur-de-lis* of mediocrity. England can boast of only one great living poet to-day —Thomas Hardy. The connoisseurs of poetry are now searching for the great poet of this century — Thomas Hardy is surely a child of the nineteenth! A volume of poems worthy of consideration comes from the house of Elliot Stock, "The Waters of Argyra" and other verse by B. Burford Rawlings. It is among the "other verse" where we find "Retrospect," a powerful poem. Since Sir Edwin Arnold's beautiful poem, "The Light of Asia," the English reading public have had few verses to remind them of the illustrious East with her illustrious peoples. We are shortly to know considerably more than we do at the present time of the poets and writers of the Far East. The small green-covered book, entitled *Stray Leaves*, by Prof. K. Wadagaki, contains translations of a few Japanese poems and plays. The lines written on the back of a metal mirror by a poverty-stricken lady forced to sell the same are very touching, and wrought with a keen sense of feeling. "The Suicide of Kampei," a translation of the scene from "Chushingura," is very strong—"a tragic scene fit to break even a tiger's heart."

"The Roman Era in Britain" By John Ward "The Antiquaries' Books" (Methuen & Co., Ltd. 7s. 6d. net)

THE "grandeur that was Rome" has left its permanent impress on the face of England less, perhaps, than on any of the great states which constituted an integral portion of the Empire. Yet, as Mr. John Ward points out in his *Roman Era in Britain*, the Roman occupation, broadly speaking, lasted 450 years. As a province, however, "Britain was never as thoroughly Romanized as Gaul: it never attained the wealth and refinement of Italy, its architecture was crude compared with that of Rome, its mosaic floors and wall decorations lacked the elegance and delicacy of those of Pompeii. It had not the background of eventful history and high culture of many of the provinces; it was a land wrested from nations whom the Romans were pleased to regard as barbarian. In a word, our country contrasted with the heart of the empire as some of our less developed colonies contrast with England and London to-day." Nevertheless, "under the Romans, the greatest organisers of the ancient world, enormous changes were wrought in this country, and this is confirmed both by history and archæology."

The relics of their occupation which exist to-day are of the most varied character. Roads there are in plenty. Many—perhaps the large majority—of these are still in use, but, altered and reshaped by the work of countless road-menders, they "rarely show signs of their Roman origin beyond certain peculiarities of their courses." Others have been left aloof by the currents of modern traffic, and, though covered by the deposits of intervening centuries or often ploughed over and obliterated, sufficient stretches of them remain to testify to the skill of the Roman engineers who planned their construction and directed their line of course. With the other more important works of the Romans much the same thing has happened. Their buildings have been used as quarries or incorporated in later structures, their forts, when not used as the sites of later erections, gradually levelled down and converted into agricultural land. Only the articles which pertained to their every-day life have survived in their pristine state in any great quantity — domestic utensils, pottery, personal ornaments, coins, with here and there the tessellated floors of a villa or temple, a few remnants of decorated walls, of statuary, monuments, and tombstones. These relics, scattered over the length and breadth of southern Britain, if for the major part of little individual importance, form in the aggregate a convincing testimony of the high culture and civilization of the Roman denizens in this country. Mr. Ward, from the evidences thus afforded, has evolved a most interesting account of the domestic and public life during the Roman occupation, recreating it with a vividness and thoroughness that shows how deeply and exhaustively he has studied the subject. His book is profusely illustrated with plans, diagrams, and numerous plates of Roman relics, and forms a most valuable addition to the well-known series of "The Antiquaries' Books."

"The Sheffield Assay Office Register" Edited by B. W. Watson (Sheffield Assay Office. 18s. net)

THE publication of *The Sheffield Assay Office Register* places a most valuable and useful record at the service of collectors of silver plate. The office was established in 1773—its distinguishing mark being a crown—and the first entry is for September 11th of that year. Between then and the end of 1907 the marks of all the makers of silver plate are set forth with their names and addresses. The pre-Victorian entries are given exactly as they appear in the register; but those for later years have been somewhat curtailed by the style of the various firms being given without the details of partnership. Until 1854 the register was practically confined to the wares of makers in Sheffield and its immediate vicinity; but in the latter part of that year an Act came into force which enabled manufacturers to send their goods to any office that they might select, and this has resulted in the addition of a large number of entries of persons outside the district. It is, however, the earlier marks that will most interest the collector, over two hundred of which are recorded as having been registered before the beginning of the nineteenth century. Altogether illustrations of about 1,200 marks belonging to over 1,000 different makers are included. These have been reproduced with great clearness and exactitude from the original records. The work is well indexed, and should form an indispensable addition to the library of the silver collector.

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Sophia Charlotte of Mecklenburgh-Strelitz, Queen of England, Wife of George 3rd M 1761.
The drawg by E. S. Parris from the portrait in the possession of the Royal Academy of Arts.

"Catalogue of Books on Fine Arts in the Bolton Public Libraries" By Archibald Sparke, F.R.S.L., F.L.A. (Bolton Libraries Committee. 2d.)

THE value of a public library can be greatly multiplied by the issue of a well-arranged catalogue of its contents, classified so that even an ignorant reader can readily find what books there are referring to any particular subject he desires to study. This ideal appears to be attained in the newly issued catalogue of books relating to the Fine Arts in the Bolton Public Libraries, which has been compiled by Mr. Archibald Sparke, the chief librarian. The classification adopted is a modified version of the Dewey Decimal System. The art books are arranged under forty-four headings, which, in many instances, cover various subheadings; thus, the section dealing with "Ancient Art" is divided into the sub-sections of "Egypt," "Chaldea and Assyria," "Greece," and "Minor Countries." The advantages of this system will be appreciated by anyone who has had occasion to find out the literature bearing on any particular subject by search through a large library catalogue compiled in the orthodox way. The work, which contains both an author and subject index, does great credit to the compiler. It is well and clearly printed on good paper, and is a marvel of cheapness, the volume, which contains 148 pages, bound in stiff boards, being issued at the extraordinary low price of twopence.

DIJON: ORIEL, 37, RUE DE LA ORIEL "ARCHITECTURE OF THE RENAISSANCE IN FRANCE" (BATSFORD)

THE British army, though small, enjoys a wider field of service than any of its greater Continental rivals, and so it is that there is scarcely one of the regiments of which it is composed but has not seen action in all the four quarters of the globe. The Leicestershire Regiment is no exception to the general rule. Formed in 1688 by King James II. to assist in defending his throne against the threatened invasion of the Prince of Orange, by the irony of circumstance its first experience of active warfare was on behalf of the invader, who in the meanwhile had become William III., fighting against the French allies of its former sovereign in Flanders. It took a creditable part in the campaigns of William III. and Marlborough, was transferred to Spain, where it served in the disastrous expedition culminating in the battle of Almanza, but escaped the ignominy of having to surrender. The regiment shared in Wolfe's triumphs in Canada, in the captures of Martinique and Havannah, and fought through the war of the American Revolution. During the great war with France it saw active service in both the West and East Indies. Between 1828 and 1847 it was engaged in Australia, India, and Afghanistan. It went all through the campaign in the Crimea, and then, after twenty-two years of peaceful duty in various parts of the empire, broken only by the incident of the Fenian raid into Canada in 1866, it took part in the arduous Afghan campaign of 1878-9. Another intermission of twenty years from actual warfare occurred, and then there came the great struggle in South Africa. The Leicester Regiment was in the thick of this from the commencement, going through all the privations of the siege of Ladysmith, and taking a strenuous part in the campaign until its termination, since when it has had no opportunities for active service. Colonel Webb's *History* is a careful and accurate account of the eventful career of the regiment, compiled almost wholly from official documents. All points of interest, whether relating to service, the various changes of costume, the appointment of officers, or other matters of concern to the regiment, are carefully noted. The volume is handily arranged, well illustrated, and is a decidedly welcome addition to standard regimental histories.

"A History of the Services of the 17th (The Leicestershire) Regiment" By Lt.-Colonel E. A. H. Webb (Vacher & Sons, Ltd. 10s. 6d.)

IT is the fashion nowadays to deny the Teutonic descent of the English and claim for the race an ancestry preponderatingly Celtic—a fashion which has partly originated in the mistaken idea that the native British, who inhabited the islands anterior to the Anglo-Saxon invasion, were a more artistic and poetical race than their conquerors. Without going so far as Arnold in holding that the English have no closer connection with the ancient British than they have with the wild animals who lived in the forests of the island,

"The Arts and Crafts of our Teutonic Forefathers" By G. Baldwin Brown, M.A. (T. N. Foulis. 5s. net)

there is no reason to doubt that the main stock of our race is Germanic. A book like *The Arts and Crafts of our Teutonic Forefathers*, by Professor G. Baldwin Brown, is therefore specially to be welcomed. It is the fruit of a deep and far-reaching study of the subject, and affords conclusive evidence of the artistic taste and skill of the Teutons "in the eventful period in which they overthrew the Roman Empire of the West and began to found the political system of the modern world." The Professor's survey embraces the work of the entire group of the Germanic races. As he points out, "the fact is brought into view that in the various processes of cunning craftsmanship our Teutonic forefathers were well abreast of their much-lauded classical ancestors and their successors of the medieval period, while in the front rank of them an honourable place is taken by the goldsmiths of Anglo-Saxon Britain. This art was not a full and adequate expression of what may be termed the Teutonic genius—that was to be evinced later; but it at least displayed the deep-rooted artistic feeling of the race. Professor Baldwin deals comprehensively with the migrations of the various Teutonic tribes, illustrating their movements with diagrams; a necessary preface to the correct attribution of the relics they have left behind, the credit for which has too often been given to their Celtic and Roman contemporaries. The artistic objects which he describes, many of which are reproduced, have been gathered from a wide area, extending from mid-Asia to the confines of Europe. As he points out, his subject is one of vast scope; but it may be safely said that no one can need a better introduction to it than may be obtained in the pages of his interesting and well-written little volume.

"Webster's New International Dictionary" (George Bell and Sons, Ltd.)

THE large tome which constitutes the latest edition of Webster's *New International Dictionary* may be accepted as containing the most up-to-date record of the English language. It is a somewhat daring feat to attempt to compress such a monumental work within the confines of a single volume, but it must be held to be crowned with success; the expositions of the 400,000 words explained are in most cases ample, and in not a few instances take the form of short articles; there are numerous illustrations, and the type is clear and easily readable. Naturally the volume is a somewhat unwieldy one, but, speaking from experience, it is preferable to have a work of this character contained in a single cover than in several; the labour of tracing a word and its synonyms through a number of volumes, which inevitably, when in use, get out of their proper order, being a severe tax on the enquirer's patience. Turning to the art terms contained in the book — an exacting trial of the capabilities of a dictionary, for the vocabulary of art expands so quickly that it is difficult for lexicographers to keep pace with it — one finds that the definitions given are full and accurate. An English reader may perhaps object to the spelling of "pre-Raphaelite" with two capitals, the most general form adopted on this side of the Atlantic being pre-Raphaelite, while a few authors omit the hyphen and the second capital; but, perhaps, the weight of authority must be placed on the side of the usage advocated in the dictionary. In the explanation of the term a short account of the artistic brotherhood is given, with the names in full of the seven founders. A short article is also given on the word "impressionism" as used in art; while the definitions of the various terms used in connection with engraving are unusually numerous, though it would have been well if "engraver's proof" had been added to the other proof states enumerated.

Architecture and the technical terms in connection therewith—from "Aaron's rod," the designation of "a straight moulding of rounded section from which scroll-work or leafage seems to come out"; to "zikkurat," a pyramidal temple tower structure of the Babylonians or Assyrians—are treated with great fulness, a two-page chart of the various orders being given, illustrated with representations of typical examples.

The vocabulary of furniture and faïence is also expounded, so that an enquirer may find instruction on the difference between "Sheraton" and "Chippendale" or of "Majolica" and "Palissy-ware." If he be interested in dyes, he will find a table of several hundreds, giving their chemical class, colours, and the materials for which they can be used; and, indeed, into whatever department he looks, he will be sure to find a fund of information. To show how exhaustively the different variations of words, and their special meanings, have been treated, one may take a typical example, as, for instance, "fair." About two columns of close print have been devoted to this single-syllable vocable; even where the term has been used as an adjective in connection with a historical character the allusion is explained, so that the reader finds information concerning fair Geraldine, Helen of Kirkconnell, and Rosamond and the Maids of Norway and Kent; he can learn, if he is not already acquainted with the facts, that the "Fair Parricide" was Beatrice Cenci, and that a "fair maid" is a local term for a smoked or cured pilchard, and also for an American fish, the scup. Among the special features of the dictionary are that the subsidiary words—those which are wholly obsolete, occur only in dialect, or are archaic forms of other words—instead of being incorporated in the text to bewilder the hasty searcher, are set forth at the foot of the pages, where, if wanted, they are easily accessible for reference. There is a very ample and excellent guide to pronunciation, though this is hardly necessary, as the phonetic spelling is set against every word in the dictionary; there is a lengthy gazetteer and also a biographical dictionary—well up to date—containing about 6,000 names; and a duplicate set of illustrations classified. Altogether the dictionary is one of the most useful and complete of its kind; it is a reliable work of reference on every species of subject, and the reader possessed of this will be equally well equipped to read a modern scientific treatise or a work of Chaucer in the original spelling.

"Le Bréviaire de Philippe Le Bon," with sixty-one Reproductions and a Critical Introduction by J. Van den Gheyn, S.J. (Published by G. Van Oest et Cie., Bruxelles)

FATHER VAN DEN GHEYN, the keeper of the manuscripts in the Royal Library of Belgium, is to be congratulated upon the conspicuous success which has attended his happy idea to reproduce the miniatures in the well-known and highly-prized breviary known as that of Philippe Le Bon. These miniatures are to be found in the manuscripts No. 9,511 and No. 9,026 in the Royal Library at Brussels.

Father Van den Gheyn passes in review the theories put forward by M. Léopold Delisle and Comte Paul Durrieu as to the identity of the artists who probably executed this breviary. He contests the conclusion of the latter critic, who favours the theory that Guillaume Vrelant may have worked on it. It certainly belongs to the third quarter of the fifteenth century, and would seem to have been written in Paris by a French scribe, and illuminated at Bruges by one or more artists trained in the atelier of Vrelant, who flourished about 1454-81. The influence of this artist is more particularly seen in the *Resurrection of Christ* (Plate VIII.). Plate XXI. represents a Duke of Burgundy, presumably Philippe Le Bon, who kneels before a prie-dieu, which is covered with a tapestry patterned with the fleur-de-lis and the arms of Flanders. The Duke, who wears the Order of the Golden Fleece, is seen on his knees in, or rather (owing to the defective perspective) just outside, his tent. The tent is diapered with the gold links which, studded with firestones, would form the collar of his order. Towards the left of the composition is shown St. Andrew, the patron saint of the House of Burgundy.

In Plate LVII. we seem to be once more in the presence of the Duke attended by courtiers, and his Duchess with her ladies-in-waiting, all of whom are shown in adoration beneath the Cross, while we meet them again in Plate XLVIII. In the latter illustration, however, the gestures are overstated, and the identity of the principal figures is less striking.

The historiated letter of the psalm, *Dominus, illuminatio mea et salus mea*, very suitably represents King David, who by the gesture of the right hand pointing to his eyes indicates that the enlightenment is already his. The initial letter to the psalm, *Dixi, costodiam vias meas* (Plate XIV.), is both beautifully and fittingly historiated. The first words of the psalm, *Dixit insipiens in corde suo*, are accompanied by the representation of the Fool in cap and bells, with a cumbersome sword by his left side, and a heavy club in his right hand, while a banderole about his head bears the legend *Stultorum infinitus est numerus.* The design of the whole page is highly ornamental, well restrained, and highly balanced.

The inventive faculty is well shown in the *Martyr of St. Thomas of Canterbury* (Plate XXVII.), who, kneeling at the altar at the moment that he is beginning to say Mass, is despatched by an assassin, who drives the dagger deep into the head of the saintly bishop. Even more ferocious is the butchery depicted in the *Martyrdom of St. Denis, St. Rusticus, and St. Eleutherius* (Plate XXXI.), who meet their fate with unquestioning resignation at the hands of clumsy and ferocious civilians, who in Plate LIX. are armed with needlessly awkward implements of massacre.

The method used in the arrangement in a portfolio of these excellently reproduced illustrations, and the wise discretion observed by Father Van den Gheyn in his short and concise foreword, ensure for this work a place in every library of importance.

"The Architecture of the Renaissance in France, 1495 to 1830." 2 vols. By W. H. Ward, M.A. (B. T. Batsford. £2 2s.)

MR. W. H. WARD'S two volumes on *The Architecture of the Renaissance in France* form a monumental history of what is one of the most popular styles of modern architecture; for though French Renaissance buildings are not equal in the purity or originality of their design to the Italian works which largely inspired them, they possess a peculiar charm of their own and an adaptability to modern requirements which have caused them to be used as models throughout Western Christendom. Mr. Ward begins his work with the reign of Charles VIII., the French king who, by his invasion and temporary conquest of Italy, prepared the way for subjection of French art by Italian ideals. The conflict between the two schools of thought—the native Gothic and the foreign Renaissance—continued through the remainder of the reign of Charles and that of his successor, Louis XII.; it was productive of a hybrid style of architecture, Gothic in its main outlines, but classical, or rather Italian, in its ornament. The times were ripe for the change, and though its progress was assisted by the French campaigns, it was really part of a movement which spread throughout the length and breadth of Europe. In the next reign, that of Francis I., the Renaissance features became predominant, but it was not until after the Civil Wars, and Henry IV. was firmly seated on the throne, that the great outburst of architectural activity took place. Nevertheless, Mr. Ward has so thoroughly studied his subject that he gives us one hundred and fifty closely printed pages, illustrated with many interesting and beautiful examples dealing with the developments during the first-mentioned and intervening reigns. The scope of Mr. Ward's work is too large and too exhaustively treated to follow it in any detail. He guides the reader with unfailing insight through the mazes of architectural development, from the fusion of flamboyant Gothic and Lombard Renaissance to its modification by Roman influence and that of the opposing style of Netherlandish Barocco. Onwards from there to the Barocco-Palladian and Rococo-Palladian, compromises which respectively dominated the ages of Louis XIV. and XV., giving way in their turn to the encroaching classicism of the periods of Louis XVI. and the Empire. It is a brilliant, scholarly work, written with profound knowledge, and embodying a wealth of information concerning a style of architecture on which

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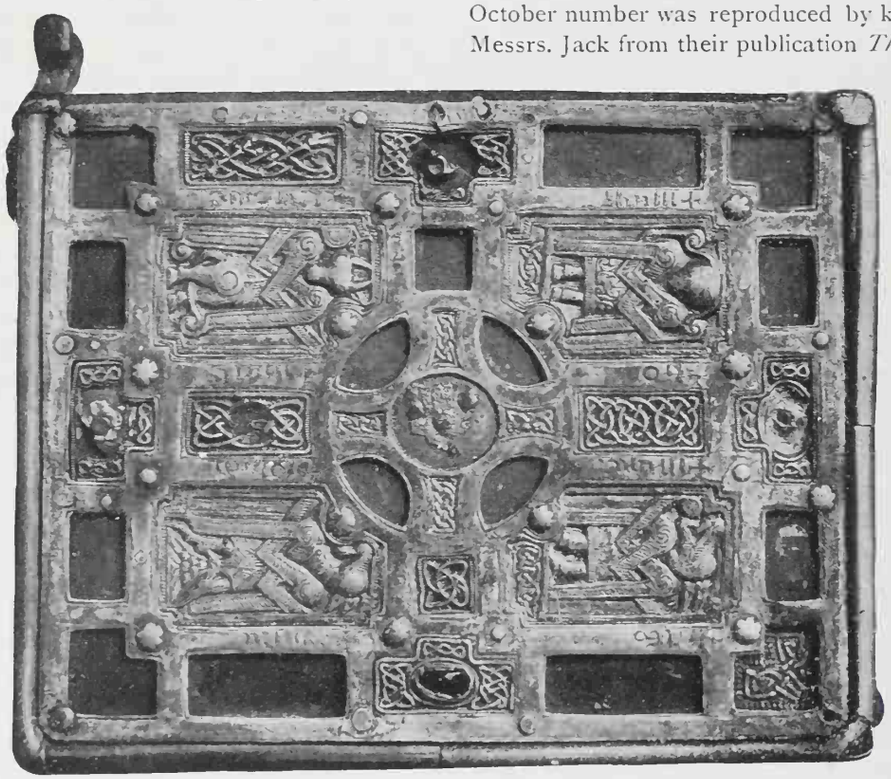
there previously existed no adequate text-book. One point specially worthy of comment is the exhaustive manner in which Mr. Ward has carried out his survey. In most works of this character there is a tendency for the authors to only draw from easily accessible examples of architecture, ones which are well known even to the ordinary public, and almost hackneyed by their constant illustration in the text-books. Mr. Ward, on the contrary, appears to have traversed the length and breadth of France for his examples, giving illustrations and descriptions of urban provincial buildings and country chateaux, some of which are of singular interest and beauty, which will be quite unknown to the ordinary architectural student. The book, too, is valuable from an archæological standpoint, Mr. Ward throwing considerable light on the careers of the early French architects, and the dates of the buildings they erected. The numerous illustrations are, for the most part, very clear and distinct in their detail, an important consideration in a work of this character. Altogether the book is to be strongly recommended as one to be bought, studied, and kept for reference.

BOOKS like this of Mr. T. P. Cooper serve the useful purpose of sifting out the grain of history from the chaff of tradition among which it is often submerged. Mr. Cooper has essayed his task with great thoroughness—a somewhat ungrateful task, for in its performance he has had to show the baselessness of many legends which have been generally accepted as having a substantial foundation. To begin with, there is the hoary tradition that the present castle of York occupies the site of what was a Roman and later on an Anglo-Saxon fortress; this Mr. Cooper disproves by means of the *Domesday Book*, which shows that William the Conqueror erected the first Norman castle of York in 1068 on a site which had not previously been used for such a purpose. This was the castle of Old Baile, on the other side of the Ouse to the present structure. In the subsequent year he built a second castle in a stronger position on the site of the partially ruined building, now known as Clifford's Tower. These structures were practically little more than earthworks surmounted by timber palisades enclosing a wooden keep. The present Clifford's Tower was not erected until the reign of Henry III. Mr. Cooper suggests that its name is not derived from one of its governors, as is generally supposed, but owes its origin to the fact that the remains of Sir Roger Clifford, who was executed there in 1322, were suspended from its summit, probably for some years. Of the buildings composing the present castle of York he gives a full history, and also of all the important incidents which have occurred in their precincts. The story is a varied and an eventful one, for the castle has served the varied purposes of fortress, prison, and assize courts, and for years formed the political centre of the North of England. The author has completed this substantial contribution to history with painstaking efficiency; the book is amply illustrated, and is certainly one which no one who is interested in the history of the Yorkshire capital can afford to neglect.

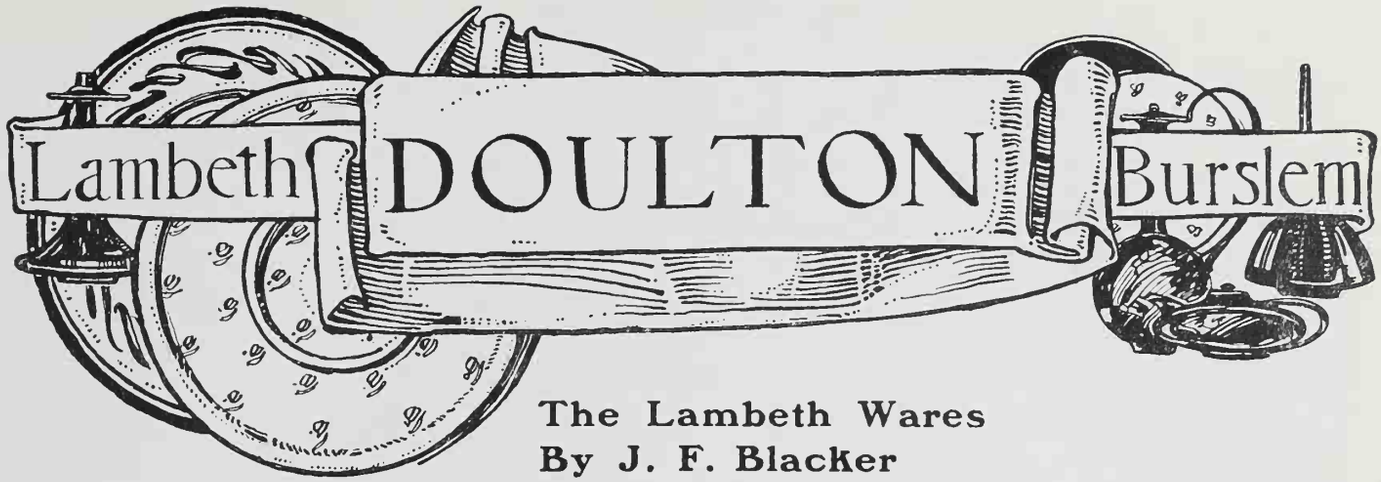
"The History of the Castle of York," by T. P. Cooper (Elliot Stock & Co. 10s. 6d. net)

"Mona Lisa"

THE plate of Leonardo da Vinci's *Mona Lisa* in our October number was reproduced by kind permission of Messrs. Jack from their publication *The Louvre*.



CUMDACH OF ST. MOLAISE'S GOSPELS: FRONT FROM "OLD ENGLISH LIBRARIES" (METHUEN)



The Lambeth Wares
By J. F. Blacker

THE centenary of the Royal Doulton Pottery at Lambeth will be celebrated in 1915. With what pride and pleasure will the proprietors recall the glorious success which, during the last forty years, has been as extraordinary as it has been richly deserved! Let us hope that some of the veteran artists, whose labours through the whole of those long years have been so fully recognised, will be spared to participate in that memorable celebration.

No. I.—GETHSEMANE PANEL IN TERRA-COTTA BY MR. GEORGE TINWORTH

Everybody knows Doulton ware, that lovely pottery made famous by the unremitting zeal and the devoted labours of the late Sir Henry Doulton, a man beloved by all who knew him, whose memory is precious to those who were privileged to be associated with him at Lambeth. Yet very few people really comprehend that his purely English ware has been distributed to the ends of the earth; they do not know that his unique salt-glaze ware stands in a class apart from other ceramics as a triumph of applied art.

Was the key-note of success found in the cordial relations existing between him and his staff? Yes, it can be shortly expressed in the words "Trust one another." So it was that from small beginnings developed the huge concern which forms such a striking feature of the Albert Embankment. Loyalty and heartiness on both sides brought forth the best in each, and that devoted band of artists, though ravaged by the callous hands of time, still loves and lives in its work—the splendid work of a lifetime.

When Sir Henry died in 1897, his son, Mr. Henry Lewis Doulton, continued the business until January 1st, 1899. It was then converted into a Limited Company, of which he is Managing Director. But nothing has been varied in the old relations of employer and employed; the Doulton tradition in this respect remains unchanged. Indeed, in another direction, the old enthusiasm is maintained; now, as then, the watchword is "Progress," and Mr. J. H. Mott, the Art Director, personification of the Doulton spirit, is keenly alive to everything that pertains to perfection, ever striving after the best in English pottery to meet the demands of those who want it.

No. II.—ENTRY INTO JERUSALEM PANEL IN TERRA-COTTA BY MR. GEORGE TINWORTH

No. III.—THE BROW OF THE HILL PANEL IN TERRA-COTTA BY MR. GEORGE TINWORTH

Come with me to the showrooms at Lambeth. There, as we examine the works of George Tinworth, we may reflect that nothing like them has ever before left the potter's hand. Look at the vast variety of the other products; see the marvellous originality of

form, colour and design. And when we are told that the best patterns are never reproduced, we are astonished not only by the rare skill of the artist-decorators, but by the decorative results obtained from a palette limited to five or six metallic oxides, so few are they which can withstand the fierce heat necessary for salt-glazing.

Much could be said about the individual artists and their work, much that is very interesting regarding their several styles which are shown in the illustrations. However, I must confine my remarks to incidental allusions; yet for your sake, if you love Doulton ware, and for the artists' sake, I must emphasise the fact that their initials occur at the base of every one of their works. If two decorators are employed upon one piece, there are two sets of initials. In years to come, when this beautiful ware ranks with the treasures of the collector, their names will be held in everlasting remembrance.

I might dwell lovingly upon the pottery processes, and revel in the skill of the thrower working wonders with a lump of clay, or of the turner at his lathe preparing the surface for the decorator, but I want to lay special stress on two or three points. The first is that the salt-glazed ware receives the whole of its decoration whilst in the plastic state. The manipulation includes carving, twisting, modelling, incising, and the application of moulded ornament and raised slip patterns. When this work is done the ware is dried before being submitted to the colour specialist, Mr. W. Gandy, who, with the unerring eye of the trained expert, sees visions of colour and makes them tangible. His colour schemes apply to all of the works of the chief decorators, except those of Miss E. Simmance, who marks her own. With this note the collector is completely furnished: the initials identify the decorator, the colours are Mr. Gandy's. After the fragile unburnt ware has been painted, it is again dried.

The second point is no less striking; all of this stoneware receives only one firing. When the pieces, all unprotected, are placed in the kiln, they are submitted to an intense heat for several days, until they approach the point of vitrifaction. Then—and here is my third point—they are salt-glazed by common salt thrown into the kiln, which, meeting with water-vapour, becomes decomposed into hydrochloric acid and soda. The former escapes, but the soda attacks the silica of the clay, and covers each piece with silicate of soda, a hard thin glaze or tough clear glass, combining perfect efficiency as a protective covering with that exquisite gloss which accentuates the form and decoration of the ware and reacts upon the colours, producing lustrous and varied effects in soft, subtle, rich, harmonious tones of exceeding beauty, which, barring accidents, is everlasting, unaffected neither by atmospherical nor chemical action.

No. IV.—A PANEL OF "THE ANNUNCIATION," WHICH SHOWS A DOUBLE *method. It was first designed and modelled in low relief by Mr. John Broad, and fired as a terra-cotta panel. It was then coloured in Vitreous Fresco by Mr. McLennan and baked again. The effect is one of considerable richness, and suggestive of sumptuous designs for the decoration of elaborate interiors.*

Before passing to the consideration of wares other than this Doulton ware, let us peep once more into history. When, in 1871, this salt-glazed stoneware with sgraffito decoration made its original appearance at the South Kensington Industrial Exhibition, it produced such a marked impression that it leaped at once into Royal and popular favour. Queen Victoria became the owner of several important specimens, and her taste has been amply justified by the history of the progress of the Lambeth Pottery. Again, amongst over two hundred and fifty gold medals, diplomas and other awards made to the firm at various important exhibitions, I must distinguish one especially

No. V.—THE FIRST OF THREE PANELS IN VITREOUS *Fresco, with subjects taken from Malory's "Quest of the Holy Grail," examples of a Faience method that dispenses with the covering of a bright glaze. All the colours, although thus dull in texture, are fully fired and permanent. The cartoons were designed by Mr. Arthur E. Pearce, and carried out on the terra-cotta slabs by Mr. J. H. McLennan. The subjects are as follows: (1) Sir Galahad achieves the perilous Siege; (2) Sir Galahad achieves the Sword; (3) Sir Galahad achieves the Sangreal.*

because of the unusual character and method of its presentation, its *cachet* of real merit.

In 1885 the "Albert Medal" of the Society of Arts was awarded to Mr. Henry Doulton "in recognition of the impulse given by him to the production of

No. VI.—DOULTON-WARE VASES DESIGNED AND WORKED BY MR. MARK V. MARSHALL

artistic pottery in this country." The official report stated that "the Council have felt that the establishment of a new industry of this character fully justified the award of the 'Albert Medal'; but while recording this fact, they wish it to be understood they had also in view the services rendered by Mr. Doulton to the cause of technical education, especially the technical education of women." Whilst duly and highly appreciating this award, its presentation was even more gratifying, for the Prince of Wales, before the close of the year, paid a visit to Lambeth for that special purpose, an unique honour which was followed two years later by a knighthood.

My last reference to this Doulton ware is to eulogise the work of the women artists who shared to the fullest extent in the uplifting of the potter's art by their remarkable skill in decoration. I can only mention Miss H. B. Barlow, Miss E. Simmance, and Miss M. E. Thompson, whose works are illustrated; but there were many more who received warm praise from their art master, Mr. John C. L. Sparkes, of the Lambeth School of Art, where they graduated in a handicraft eminently suitable for women, giving them a scope for individuality hitherto unknown. Miss Thompson's decoration upon faïence will introduce "Lambeth Faïence," to which I must devote a short space, although the output of this ware is largely confined to the work of this artist, whose panels are admirable pictures on pottery.

What is faïence? Really it is earthenware; but some qualify this definition by adding, it is not white.

No. VII.—DOULTON-WARE VASES DESIGNED BY MR. MARK V. MARSHALL

We may say that the colour is not a matter of much importance; it is the decoration which converts the potter's clay into a thing of beauty. Majolica, the desirable Italian faïence, derives its value from the real merit of its painting upon the biscuit surface. The Lambeth faïence, being first fired, presents an unglazed biscuit surface to the painter, whose work completed, the colours are "hardened on," so that in the next process—the glazing—they may be handled. Dipped into liquid glaze which hides all the surface, then dried and fired in the glaze-kiln at a high temperature, the ware issues from the oven with a hard transparent coat covering the underglaze decoration completely. Overglaze enamels require further visits to ovens of lower temperature, where also the gold is fired to emerge in its fulness after burnishing.

No. VIII.—DOULTON-WARE VASE DESIGNED AND MODELLED BY MR. MARK V. MARSHALL

Besides this faïence, the firm produces another body known as "Dry Impasto," or, even better, as "Vitreous Fresco," of which two panels are illustrated. Strictly speaking, fresco is painting executed mainly with natural coloured earths upon walls covered with damp, freshly-laid plaster. In the "Vitreous Fresco" made at Lambeth the effects produced are very similar, hence the name; but this possesses permanent qualities. All the painting upon the specially prepared terra-cotta slabs is fixed by firing, with the result that there is practically no gloss upon

the surface. For the interior decoration of churches and public buildings nothing can excel this beautiful and effective decoration, which will appeal with ever-increasing force to those whose knowledge and judgment recognise the real merit of modern work such as this.

Possibly you are familiar with the Doulton stoneware polychrome, which,

No. IX.—GROUP OF DOULTON-WARE VASES, DESIGNED BY MR. F. C. POPE THE UNCOLOURED VASE IS MODELLED IN LOW RELIEF

something of charm and artistry.

I have endeavoured to show what has been accomplished at Lambeth in what may be termed its standard productions, ornamental and architectural, but there is much more, especially in wares which recall the products of past ages, discoveries so recent that they have scarcely reached the public, and yet so unique

No. X.—DOULTON-WARE VASES, DESIGNS IN SGRAFFITO BY MISS HANNAH B. BARLOW

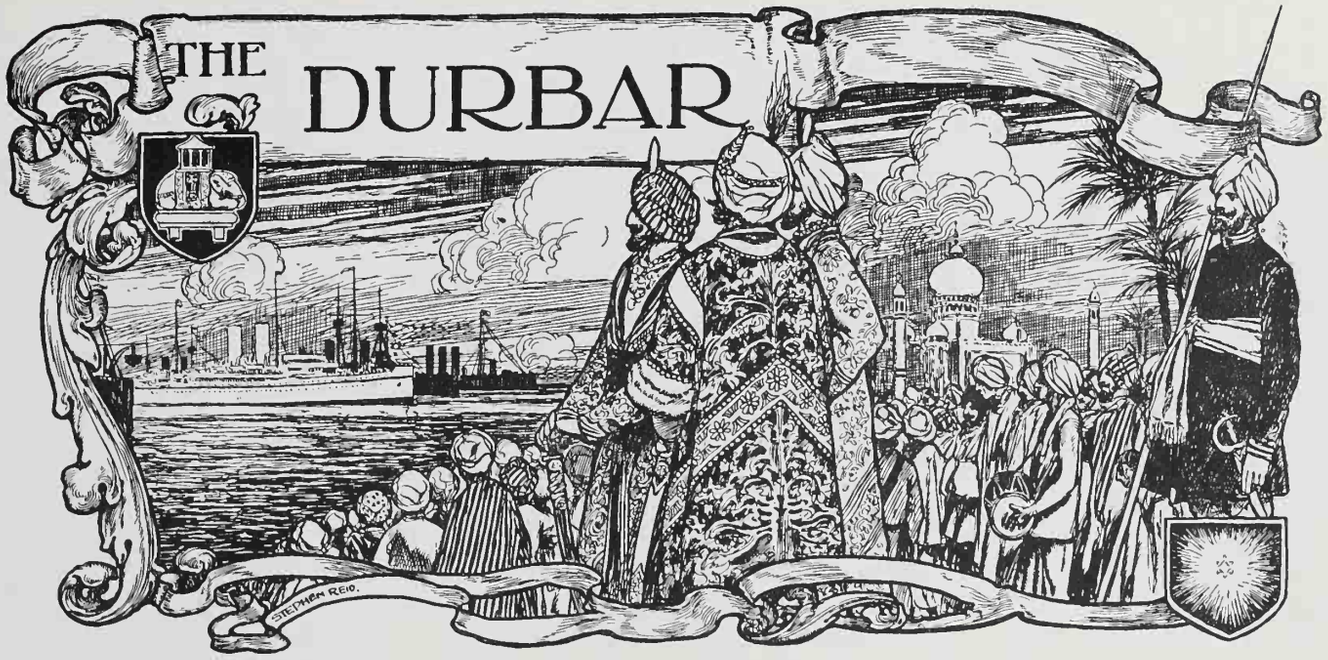
No. XI.—GROUP OF DOULTON WARE, DESIGNED BY MISS ELISE SIMMANCE

since its invention in 1898, has won its way to public favour for exterior decoration. Here, again, permanent coloured ornament is secured by firing the stoneware and its painting exactly in the same way as Doulton ware is fired. Slabs and blocks of clay coloured with any design, able to resist the most trying atmospheric conditions, and withal easily cleaned, have already furnished fine material for the operations of architects and designers, producing results so successful, so harmonious, and so varied as to encourage the hope that, in the near future, dingy stucco for walls and decorations will give place to this stoneware, thus bringing into our daily life

No. XII.—GROUP OF LAMBETH FAIENCE VASES, DESIGNED AND PAINTED UNDER THE GLAZE BY MISS M. E. THOMPSON

that their immediate success is assured. I must emphasise one fact — Doulton's cheaper wares possess many of the best qualities of those which I have described—strength and beauty to wit—and they appeal to a wider market, which, however, still requires education in art, otherwise it would never be stocked with foreign productions, offensive both in colour and gilding, glaringly misplaced amidst the surroundings of any home; abominations worthy of condemnation, which will be consigned to the limbo when Doulton ware will be cherished amongst the treasures of the collector more and more valued as the years pass away.

(To be continued.)



By J. T. Herbert Baily

KING GEORGE is going to India to wear his Imperial Crown in the sight of the Indian people, and to receive the homage of the native princes. That is a simple sentence which will not, perhaps, thrill the imagination of English readers, who do not understand, as yet, the tremendous significance of it. Not yet have we realised the meaning of this coming Durbar, nor the lesson it will teach to the world, nor the light which it throws upon the character of the King.

It will be one of the greatest and grandest episodes in the history of the modern world. It will give to King George himself a crown which all the kings of the world will envy, but not begrudge him—the crown of supreme courage and of enduring honour. For it is a brave and noble act, this visit to India, at a time when the whole world is stirred by profound unrest, when rebellions and revolutions, wars and the threats of war, have given a sharp anxiety to all rulers and governments.

Strange and ominous things have already crowded the history of the twentieth century—one king has lost his kingdom, old treaties have been torn to shreds, old alliances shattered. Africa has been the hunting-ground of political adventurers, and is now the seat of a war which has aroused a passionate resentment among Mohammedan peoples far beyond the northern coast of Africa, or its mysterious hinterland, far beyond the frontiers of Turkey in Europe, as far as India, with its Mohammedan millions, to whom the King is going as the Sovereign Chief. The downfall of Abdul Hamid, followed by the new *regimé* in Turkey, was a world-event of supreme importance not without peril, as we see now, to the peace of the world, and belonging to that Eastern movement which is breaking down old systems and old traditions. Now the least expected and the most astonishing thing has happened. After hundreds of years of unchanging hostility to Western ideas and Western progress, after what seemed to us an eternal aloofness from the gospel of democratic liberty, after a long, long slumber in the old philosophy, China has awakened. The Scarlet Dragon is breathing out fire and slaughter; a flame of rebellion against the old government has swept from end to end of the land of the yellow men. It is a fire from which a new world-power may leap to life.

England has had her own restlessness. New forces are at work in her body politic. Democracy is making new demands. Industrial conflict has alarmed men not easily moved to fear. This spirit of unrest, these new demands for liberty, have been made manifest in all the countries of the world. The voice has spoken in India. If for a little while we lost our old qualities of courage, of justice, of governing wisdom, the sedition, which always lurks behind the loyal ranks of liberal-minded men, would create a reign of anarchy in India more terrible than any chapter of our history. No doubt timid councillors have warned the King. Beyond a doubt there have been head-shakings among men who are responsible for the safety of the King. The question, "Should the King go to India?" has been asked anxiously, nervously, by responsible writers in the Press.

But the King has listened to the promptings of his own heart, he has followed the guidance of his own judgment, he has chosen the path of courage and duty. For the first time since India became a part of our Empire, the King-Emperor will go in person, crowned with the symbol of his power, as the chief of a thousand chiefs, to receive the homage of his

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H.H. THE MAHARAJAH (GAEKWAR) OF BARODA

Photo Bourne & Shepherd

THE KING-EMPEROR

Photo London Stereoscopic

H.H. THE NIZAM OF HYDERAB

Photo Bourne & Shepherd

H.H. THE MAHARAJA (SINDHIA) OF GWALIOR

Photo Vandyk

H.H. THE MAHARAJAH OF MYSORE

Photo Bourne & Shepherd

H.H. THE MAHARAJAH OF JA AND KASHMIR

Photo Bourne & Shepherd

H.H. THE MAHARAJAH OF SIKKIM

Photo Bourne & Shepherd

H.H. THE RAJAH OF RAJPIPLA

Photo Langfier

H.H. THE RAJAH OF NABHA

Photo Bourne & Shepherd

H.H. THE MAHARAJAH OF ALWAR

Photo Langfier

Indian people, with faith in their loyalty, with a pledge of love to them.

Marvellous and mysterious is this destiny which takes an English king to India for such an act! It is surely the supreme tribute to the glory of our race that, in spite of all its faults and stupidities and blunderings, it should be possible for one of her kings to sit enthroned in India, saluted with passionate enthusiasm and devotion by the princes of great states, to which, in comparison of size, England is but an insignificant province; by native rulers, whose palaces and courts are more magnificent than those of Western kings; and by the spirit of three hundred million people who acknowledge King George V. as their mighty and all-powerful Chief.

Three hundred million people! Not of our own race, but of many dark races proud of their kings, and full of mysterious instincts, prejudices, hatreds, and passions. Not of one creed, but of many different creeds, held with a fervour and faith strange to a Christian people who do not adhere so strictly to the letter of the law. Creeds divided by impossible gulfs, so that no bridge may ever unite the Mohammedan with the Hindu, and so sub-divided that men and women of one caste may not marry with those of another, nor may they eat a morsel of food cooked by a different caste, nor touch nor be touched by even the hem of the garment of anyone of different caste without believing themselves to be defiled. Yet the Mohammedan and the Hindu, the Buddhist and the Parsee, live together in peace, or at least in passive hostility, because they are all subjects of one great Christian king, and bound together in loyalty to him. By some strange force within our breed of men, we English have held India and governed India in spite of all those conflicting elements. Our young men—beardless fellows without long training in the affairs of life—have gone out as magistrates and administered the law—our law—to these millions of people. Quiet gentlemen who, after their term of office, come back to live in retirement at Cheltenham or some old cathedral town, where nobody thinks very much of them, live as Residents at the Courts of the great native princes as representatives of the Emperor whose influence and power must never be challenged or injured. We have not held, nor shall we ever hold, India merely by the power of the sword or by the gun. If three hundred million people revolted against our rule, all our swords and all our guns would be of little use. We have held India by qualities of character and by abstract virtues — by courage, by justice, by something in the grey eyes of an Englishman and in his blunt, truth-telling words which inspired confidence and respect in the Indian mind.

That scene when the King sits upon his throne in the Durbar will be something more than a magnificent pageant. It will be a great symbolic act, with the Sovereign and representative of a little Western isle, with its busy, bustling little population of unromantic men and women in drab clothes, surrounded by the rulers and soldiers of a world of dark races still in the glow of Eastern romance, still clinging to world-old customs, still clothed in the gorgeous, glittering raiment of Eastern chivalry, still mysterious and rather terrible in their Oriental habits of mind, in their fighting strength, in their picturesque magnificence. There will pass before the King column upon column of turbaned soldiers, marching in long robes of orange, red, and blue from throat to heel, and warriors with black, curling beards. There will be tall spearmen marching as though to battle, and archers with bows and arrows slung across their shoulders, as though the days of guns and gunpowder had not yet come. There will be falconers with hooded hawks chained to their wrists, and — most strange, most picturesque of all—the Rajpoot clans sheathed from head to foot in chain-mail, such as their forefathers wore in the great battles of centuries ago. To the spectators the procession will pass like oncoming waves of brilliant colour, breaking into a foam of gold and silver, and the crest of each wave flashing with rubies, diamonds, and emeralds of jewelled robes, and turbans stiff with pearls and glittering with golden plumes.

Then will come the King-Emperor with the procession of elephants carrying the great princes of India—the rulers of Nepal, of Rajputana, of Kashmir and the Sikh States, of Sikkim, and the great Hindu State of Mysore. Here will come the Nizam of Hyderabad, the premier prince of India, whose ancestors united five Mohammedan kingdoms under the Mogul supremacy. Here also will be the Gaekwar, or "Cowherd," of Baroda, whose wealth includes the finest elephants of India. With heavy tread the great beasts will move on, all clothed in gorgeous hangings, and bearing howdahs emblazoned with the arms of England and the emblems of ancient India, glittering with gold and pearls, and resting upon great cushions covered with gold-embroidered cloths. The King will be escorted by the famous Bodyguard of Princes—the sons and relatives of the royal families of the Indian states, in uniforms of blue, white, and gold.

A mighty shout will roll across the plains of Delhi when the King-Emperor is acclaimed, and this great shout—shrill and wild and barbaric—will echo far across India in the hearts of those three hundred millions, toiling in the rice-fields, or in the bazaars, or in the little weaving-sheds, or hammering figures on bronze pots, or working at any of those arts and

industries which make India one great hive of human activity; that act of homage, rendered with magnificent ceremony at Delhi in the presence of the White King, will be acknowledged by the proud hill-tribes of the far frontiers, will stir the pulse of the humble water carriers of the plains, will have a meaning to every man and woman of the teeming millions along the valley of the Ganges, will stir the very heart of India.

H.H. THE MAHARAJAH OF BENARES
Photo Bourne & Shepherd

H.H. RAJ RANA SINGH OF JHALAWAR
Photo Langfier

H.H. THE RAJAH OF KAPURTHALA
Photo Bourne & Shepherd

H.H. THE MAHARAJAH OF GIDHOUR
Photo Bourne & Shepherd

H.H. THE MAHARAJAH OF CHULEN
Photo Langfier

For to all these people, patient in poverty or proud in wealth, heirs to old traditions and old creeds, toiling beneath the sun of India or in the cool, deep depths of its forests, the coming of the White King of the great Lord, who is the chief of a thousand chiefs, is a wonderful event, which will seem full of promise and hope to them. It will at least prove to them that this Emperor of the little island in the West is no mere myth, but a man who comes to them across the sea, to show himself to the people, to pledge himself to them, and to promise them justice.

These Indian peoples have an instinct for loyalty and reverence to their rulers. Even in the bad old days of cruel tyranny and continual bloodshed they were strongly loyal to their chiefs. But they know, with a firm knowledge which sedition cannot prevail against, that now, under English government, their lives and property are safeguarded, and that the appeal to Cæsar is never without avail. They do not despise the blessings of English justice which has given peace to India.

That is the significance of the Durbars—the object-lesson to the world—that in spite of the world's unrest, all those proud and magnificent princes of India, all these brave and warlike races, are loyal under the dominion of the English Crown, and ready to give their service, and their lives if need be, to prove their enthusiastic devotion to the White King. In Delhi, the Durbar will be memorable, not so much for its splendour as for its living proof of the immense source of strength upon which the British Emperor may call in the hour of peril. If any foreign Power threatened our possessions in the East, the Indian princes would unsheath their swords with a passionate devotion to the King, and would call upon the warriors to defend the flag. It should be a source of pride to all of us, that our government in India has not bred hatred and malice, but splendid loyalty. The few sedition-mongers, dangerous as they might be if their activity were unchecked, have but little influence among the mass of the people of India.

They will have less influence after the visit of the King. For His Majesty's courage and sense of duty—this brave idea of his to go in person to his Empire in the East—will assuredly be rewarded by a great outburst of enthusiasm; and the perils that lurk in secret meetings, where fanatics whisper plots of anarchy, will be thwarted by the tokens of trust and honour which will be given by King George to the Indian princes, by the words of love and interest which he will speak, with that gift of eloquence which marks him out among kings, to those millions of people who live under his law.

THE "MEDINA" AND ITS INTERIORS

THE private apartments for the King and Queen on board the "Medina," and the cabins for their suite, are models of what such rooms should be. As the greater part of the outward and homeward voyages will be made in the glare of a blazing sun, the first thing to be studied in the decoration was a cool, refreshing comfort. The repose of the eye has consequently been considered first in the preparation of artistic schemes of decoration that afford the maximum of relief from the garishness of copper skies. White, green and blue are the bases of these schemes, the only notable departure being in the use of Spanish mahogany in one of the King's rooms. Elsewhere, the white-panelled walls have a bright look that does not tire one, a gaiety that does not irritate, a cool, immaculate beauty that will moderate the tropical conditions even of the Red Sea. To be more precise about the schemes, that of the Queen's private suite, which consists of sitting room, bedroom, dressing room and bathroom, is white, relieved with pale green in the upholstery and hangings, and with the glistening glory of rich honey-coloured satinwood furniture. The King's suite, comprising similar rooms, is on the same decorative lines, with the exception that blue is substituted for green as the colour note. In these apartments Their Majesties have a delightful background, suitable to the climate "east of Suez"; and this delightful background, daintily decorative and artistically refined, forms the setting for everything that ingenuity and good taste have been able to contrive in the way of comfort and convenience. There is always the ruling note of simplicity and elegance, but it is associated with practical utility in the form of well-shaped, restful chairs and settees, well-filled bookcases, beautiful cabinets, and all the usual paraphernalia of a refined home.

Two rough-weather cabins have been fitted up amidships for the use of the King and Queen in the event of there being too much motion in the forward cabins. These are decorated and upholstered in the same way as the other royal apartments.

The State Dining Room is a handsome apartment just aft of the royal suites. It has one long centre table in the middle of the room, which, if necessary, can be divided into small tables. There are also six circular tables placed near the ports, so as to get the benefit of as much air as possible in the hotter parts of the voyage. Satinwood arm-chairs, covered in cream-coloured linen with royal blue trimmings, are fitted to every table. The blue note is continued in the Wilton carpet, and in the braid and fringing of the cream-coloured curtains.

The Music Room and Divan, situated on the hurricane deck, is panelled in light oak, and the floor is laid with a grey pile carpet of trellis design. Pale blue is the colour of the upholstery and curtains, the effect of the whole being light and elegant.

On the promenade deck is the Smoking Room, round the sides of which are fixed angle settees covered in linen piped with royal blue. Here there are plenty of easy chairs and writing tables, but still further accommodation for writing is provided for the Royal Household in six large rooms. Special cabins, about twenty in number, are allotted to the ladies and gentlemen in waiting. Although they are simple in treatment, they have been carefully thought out so as to ensure for the occupants the maximum of convenience and comfort. Electric fans and heaters are placed all over the ship, and it is no exaggeration to say that in every essential particular the amenities of a refined and luxurious home are to be found. What has struck the press and other critics is that the colour schemes throughout the "Medina" are carried out in delicate shades that will be a strong contrast to the royal splendour and magnificence of colour with which Their Majesties will be surrounded during the great functions of which they are to be the central figures.

The "Medina" is one of the latest fine steamships

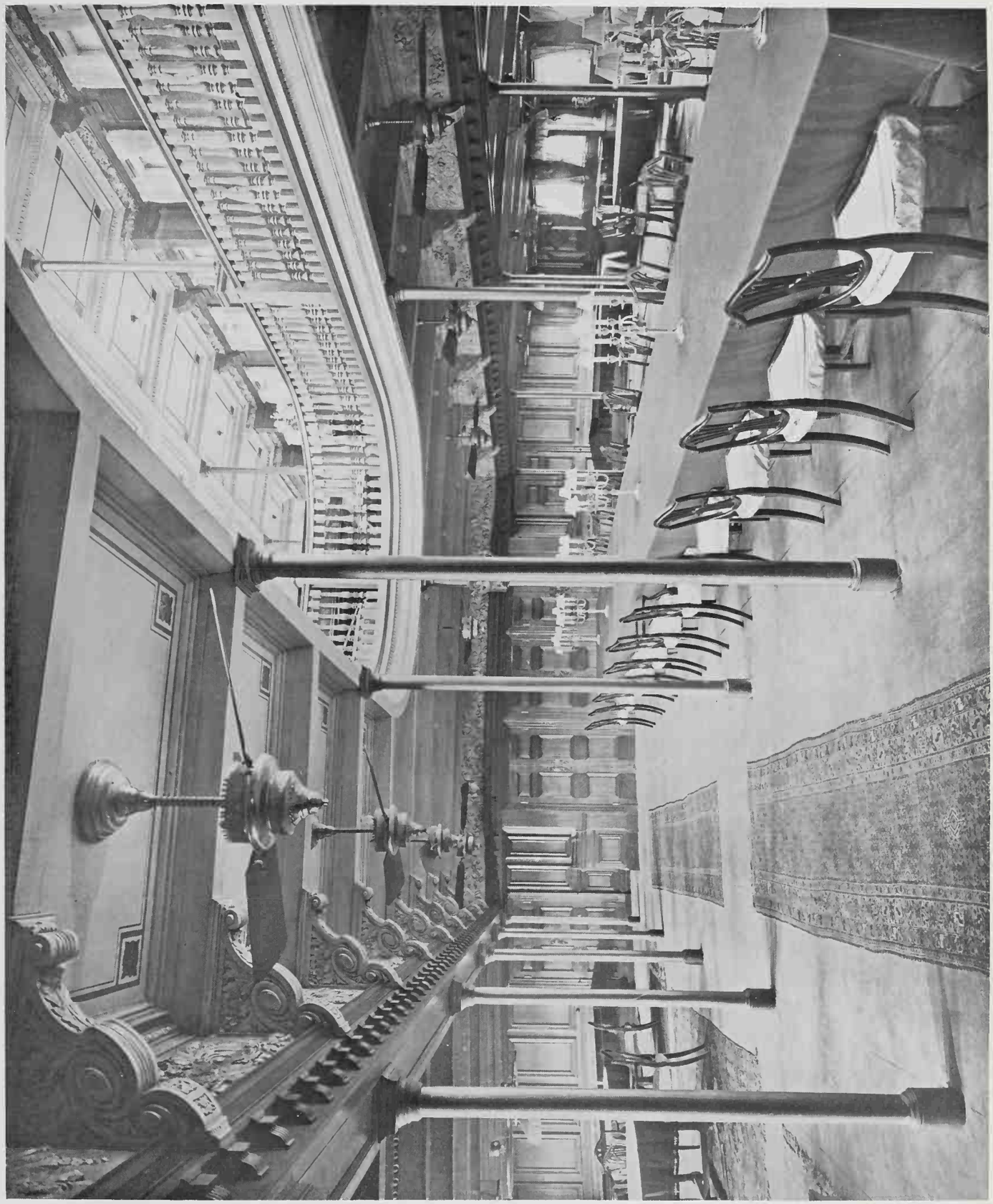
of the great P. & O. Line. All the permanent decoration for this ship was designed by, and carried out under, Messrs. Calcutt & Hamp, the eminent architects. The special furnishing was done by the famous ship decorators, Waring & Gillow. This well-known firm seems to have enjoyed the confidence of the Royal Family for many years. Queen Victoria honoured this firm with commands for the furnishing both for the Regina Palace Hotel when she stayed at Cimiez, and for the royal yacht, "Victoria and Albert." Her Majesty's lamented death put a stop to the half-finished work on the yacht, and the accession of King Edward VII. necessitated a complete change in the scheme of decoration. Consequently the work was recommenced *de novo* on those principles of refined simplicity that had by this time become a prominent characteristic of Waring's. The "Victoria and Albert," in this second stage, was the first royal residence afloat in which the then unfamiliar idea of combining practical comfort with artistic beauty was carried out. The old style of elaborate and redundant ornament and profuse gilding was replaced by a simple restrained style of severe mouldings and harmonious half-tones, far more suitable for rooms on a ship, and more charming in its tasteful results.

When the present King and his Consort, as Duke and Duchess of York, made, on the "Ophir," their memorable voyage round the world, Waring & Gillow were again chosen for the decoration of Their Royal Highnesses' apartments, and those of the suite. The same note of elegant simplicity governed these new designs. Later on, the firm was employed to carry out the alterations and furnishing of the apartments on the "Renown," assigned to the then Prince and Princess of Wales when they went to India; and the apartments for the Duke of Connaught on the "Balmoral Castle," in which he sailed to open the South African Parliament, were decorated by the same firm, a note of quiet artistic dignity being once more the arresting and captivating feature.

Meanwhile, the distinctive and beautiful qualities of Waring's ship decoration commended themselves to no less an authority than the German Emperor, who paid British decorative art the high compliment of putting the decoration of his racing yacht, "Meteor III.," in their hands. Here another triumph of decorative simplicity was achieved. Throughout the principal rooms mahogany, enamelled in a fine ivory white, was used for panelling the walls, the white surface being effectively contrasted with pale myrtle green carpets and curtains. The Imperial suite on the Norddeutscher liner, "Kaiser Wilhelm II.," was equally notable for the charm of its quiet and unobtrusive decoration; and proved that Waring's were able to compete successfully in any part of the world. Queen Alexandra's yacht, named after Her Majesty, was recently decorated by the same firm, and among other royal personages for whom it has decorated boats are the ex-Sultan of Turkey, the Khedive of Egypt, the Emperor of Russia, the Prince of Monaco, and the King of Roumania.

And not only have Waring's been favoured with royal patronage in ship work; they furnished the private apartments of the late King and Queen Alexandra at Windsor Castle, and carried out important work at Sandringham and Marlborough House. They have decorated royal residences for the King of Italy, the King of Denmark, the King of Spain, the King of Siam, the Crown Prince of Germany, and many other Continental royalties and Oriental rulers. In fact, Waring's have carried to the Continent and to the Far East our delightful eighteenth-century English styles, adapted to the conditions of to-day, in the fascinating combination of beauty and utility which they have made almost their own exclusive possession.

In India, especially, Waring's have carried out several important contracts for Indian maharajahs and princes, and have introduced into the East, in spite of its traditions of richness of ornament and colour, the severer beauties of European styles. They decorated the palaces of the Maharajah of Alwar, the Gaekwar of Baroda, the Begum of Bhopal, the Maharajah of Bhartpur, the Maharajah Kumar of Burdwan, the Maharawal of Chhota Udaipur, the Maharajah of Datia, the Rajah of Dewas, the Maharajah of Indore, the Maharajah of Jodhpur, the Nawab of Junagarb, the Maharajah of Kishnagar, the Rajah of Kolhapur, the Maharajah of Mysore, the Maharajah Bahadur Narendra Krishna, the Jam Sahib of Nawanagar, the Maharajah of Nepal, the Maharajah of Patiala, the Maharajah of Travancore, and the Maharana of Udaipur. In the case of the palaces of the



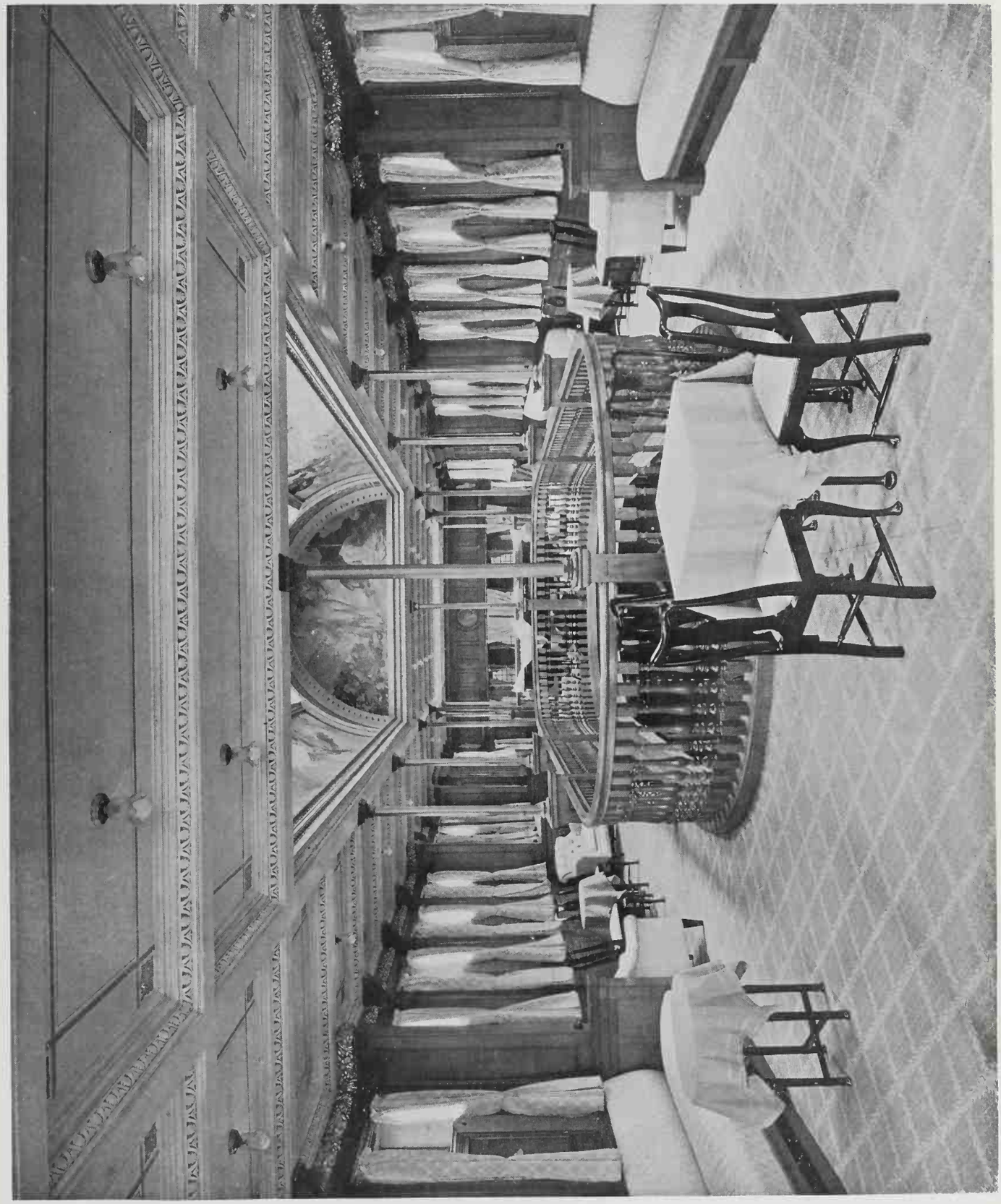
THE STATE DINING ROOM

Maharajahs of Kapurthala and Indore, the building, lighting, ventilating, furnishing and decorating were all done by Waring's, and the result is an object-lesson for the whole of India in the possibilities of the eighteenth-century French and English styles.

It is, of course, obvious to the reader that the style of decoration described above is specially suitable for yacht decoration. In the great ocean greyhounds, however, a greater breadth of treatment is desirable. Waring & Gillow, realising this necessity, have been equally successful in their decoration of liners. They aroused widespread interest by the beautiful rooms which they decorated on the "Kaiserin Augusta" and the "Amerika" for the well-known Hamburg-Amerika Line, and they have also been entrusted, to the delight of transatlantic passengers, with the decoration of steamships for the Cunard Company (their exquisite work on the "Lusitania" still remains the high-water mark of ship decoration), the White Star, the Red Star, the Allan, the Lloyd-Braziliero, and many others. They have, in fact, turned the newest and best ocean vessels into floating palatial hotels. The "Lusitania" is a "Ritz" on the water, and the wealthy passenger *de luxe* has on board everything that the latest word in artistic refinement can give him on shore.

The barest catalogue of Waring's recent work in this department of their vast business is a remarkable record of achievement. They furnished H.M.S. "Agamemnon," the "Remuera" for the New Zealand S.S. Co., the "Orama," the "Orvieto," the "Osterley," the "Otranto," and the "Otway" for the Orient S.S. Co., the "Orcoma" for the Pacific S.N. Co., the "Royal George" and the "Royal Edward" for the Canadian Northern S.S. Co., the "Kaiser Franz Josef I." for the Austro-Americano Co., Trieste, the "Jutlandia" for Barclay Curle & Co., the "Afrique" for the Chargeurs Reunis, the "Yolanda" and the "Mafalda" for the Société Bacini, Genoa, H.I.R.M.S. "Rurik" for the Russian Government, and the "Rotterdam" for the Holland-Amerika Line. The following steam yachts have also been decorated or furnished by Waring's:—The exquisitely designed "Doris," for J. B. Joel, Esq., the "Julian," for Sir M. Fitzgerald, Bart., the "Invincible," for the Hon. H. G. Squiers, the "Ul," for H.I.H. the Archduke Carl Stephen of Austria, the "Lysistrata," for J. G. Bennett, Esq., the "Valiant," for W. K. Vanderbilt, Esq., the "Resolve," for Mons. Lebaudy, the "Zoraide," for Kenneth Clark, Esq., the "Sagitta," for H.H. the Duc de Valençay, the "Jeanette," for W. H. Livesey, Esq., the "Iolanda," for Commodore Plant, the "Rhodora," for Sir R. W. Bulkeley, Bart., the "Sunbeam," for Lord Brassey, the "Cariad," for Lord Dunraven, the "Norseman," for Lord Lonsdale, and the "Cassandra," for R. A. Rainey, Esq. Mr. Vanderbilt's beautiful houseboat on the upper Thames, and the "Sybarite" houseboat belonging to C. Eveleigh, Esq., were also decorated and furnished by Waring & Gillow.

It will be apparent from this list that a demand has been created on sea, as well as on land, for refined and comfortable surroundings, and those commercially interested in passenger ships have perceived that such conditions will be important factors, from a dividend-earning point of view, in the future of trans-oceanic travelling. Decorative work and tasteful furnishing are essentially the business of the specialist, and the most satisfactory results can be obtained only by securing the assistance of a firm which has made of ship decoration a special study, and has likewise had a large experience in fitting up important vessels. Waring & Gillow, it is clear, have this wide experience, and their knowledge of the most novel and useful expedients for contributing to the passengers' comfort and convenience, particularly qualifies them to design schemes and carry out contracts for progressive shipping companies and builders. They give to the palaces of the sea the same *chic* and luxury which their decoration has given to the leading hotels of the world's capitals. No one has recognised so completely, or to a greater degree, the necessity of applying these four basic principles to their work: (1) a careful study of all essential proportions and dimensions; (2) the necessity for extreme refinement in all detail that is close to the eye; (3) artistic purity; and (4) the comfort and "liveability," which creates the "atmosphere" for which they are pre-eminently distinguished. Everyone who has a mansion, a château, or a house to decorate or furnish would do well to consult Waring's, who have proved their capacity time after time by the most delightful decorative public and private schemes.



THE MUSIC SALON, LOOKING AFT

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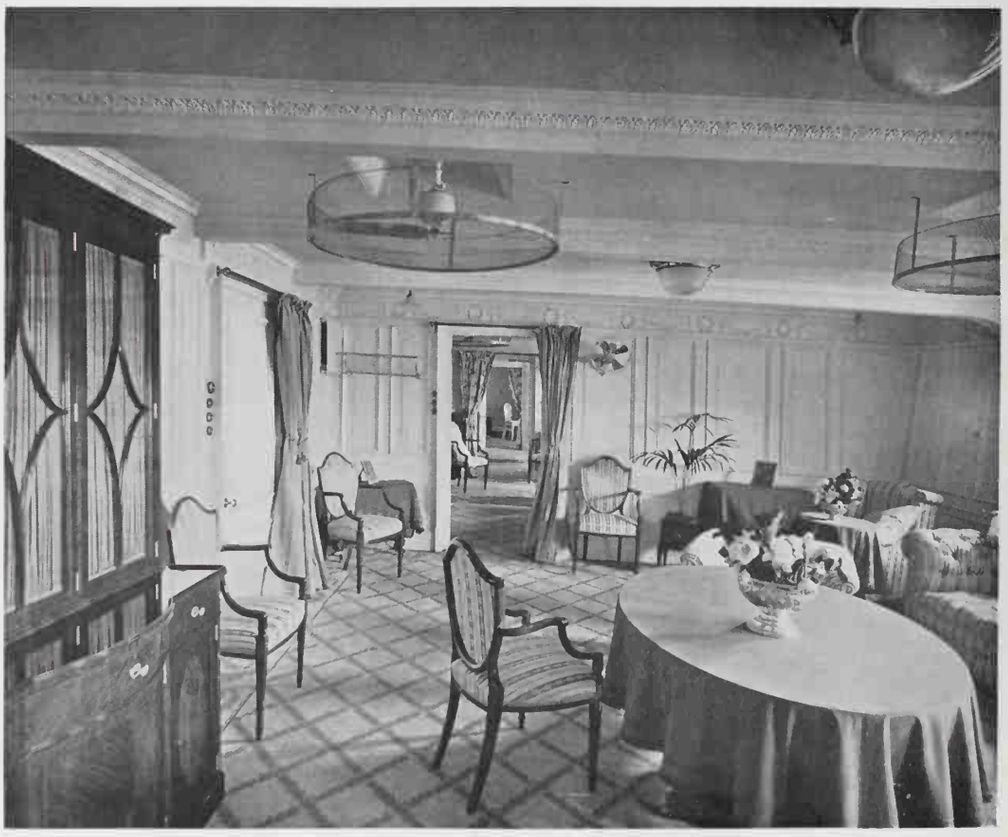
THE VESTIBULE LEADING TO THE ROYAL APARTMENTS



THE QUEEN'S SITTING ROOM

THE ROYAL SMOKING ROOM

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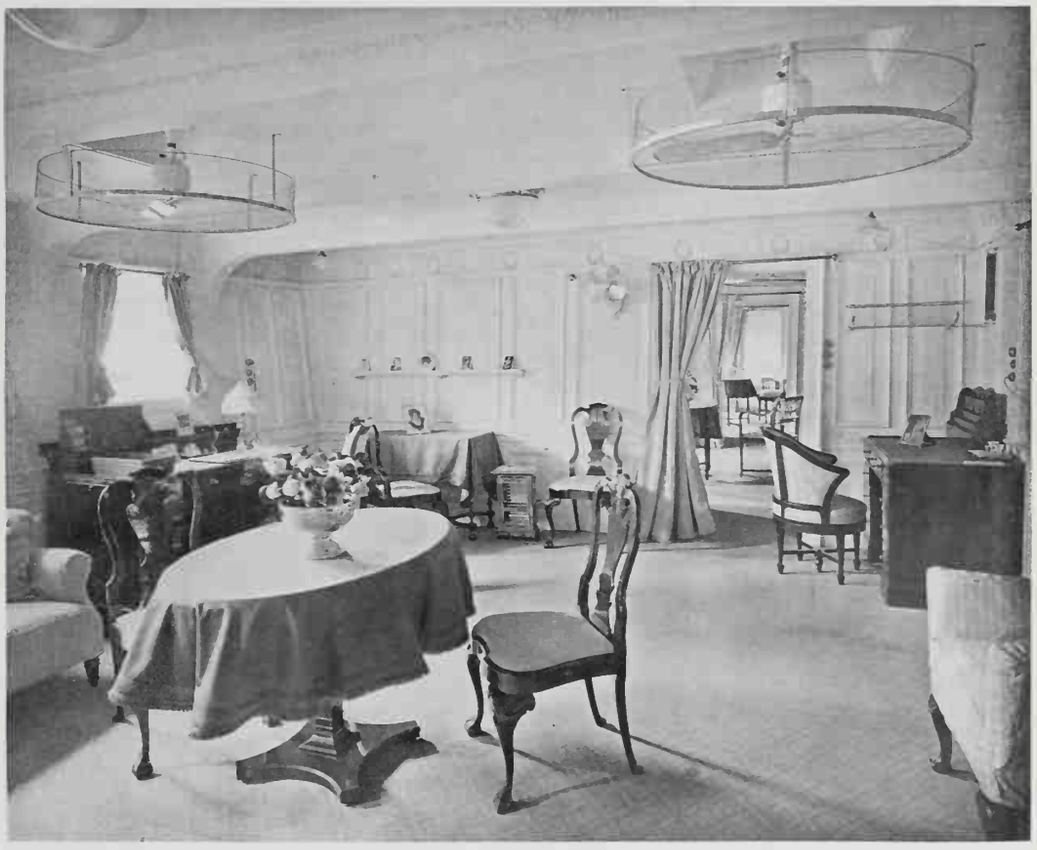
THE QUEEN'S DRESSING ROOM

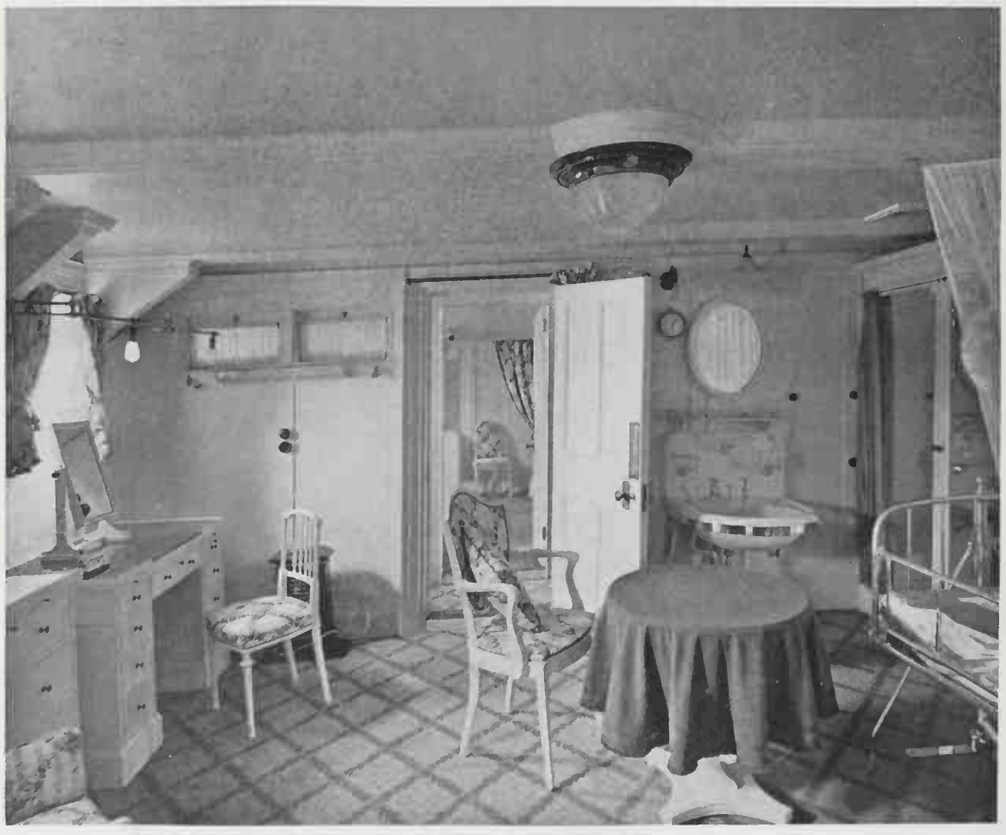
THE QUEEN'S DRESSING ROOM (ANOTHER VIEW)

THE KING'S BEDROOM



THE KING'S SUITE, FROM SITTING ROOM

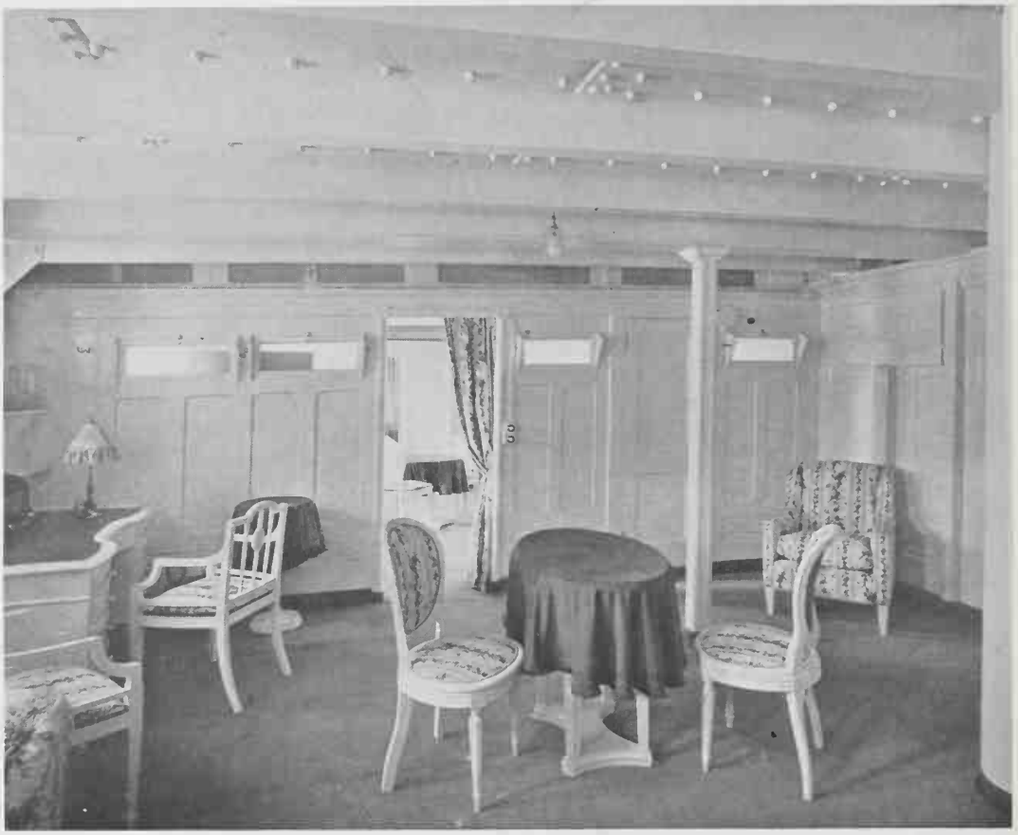
THE KING'S ROUGH-WEATHER CABIN



THE QUEEN'S BEDROOM FOR ROUGH WEATHER

THE KING'S DRESSING ROOM

THE DIVAN, STARBOARD SIDE



THE DUCHESS OF DEVONSHIRE'S SITTING ROOM

It is interesting to note that not only have Waring's furnished the royal apartments on the "Medina," but they were commissioned to supply the furnishings for the royal train which will convey their Majesties from Calcutta to Delhi, the seat of the Durbar. The various furnishings were submitted to Her Majesty Queen Mary, whose artistic taste in the selection of suitable designs and colourings has been admired by everyone who has been privileged to inspect them.

OFFICIAL EXHIBITION MEDAL
DESIGNED BY MR. PERCIVAL HEDLEY

THE INTERNATIONAL EXHIBITION OF ANCIENT ART

PART IV.

HAVING finished last month's article with an allusion to the fine examples of everything appertaining to the structural decoration of ancient or even old-style mansions, it is quite in the fitness of things that the wrought iron-work, lead, and stone figures and other inanimate objects of garden decoration, should form the opening paragraph of the present notice. Some of these exhibits are ancient, some frankly modern, though so cunningly executed as to be well able to hold their own in any company, no matter how antique or exalted. A sort of compromise between the antique and the modern is the delightfully naïve life-size figure in lead of a real "Paddy from Cork," shillalah, caubeen, and breeches complete; while to illustrate the grosser humour of the early Teutonic sculptors we have a queer little armour-clad dwarf in stone nearly as broad as he is long.

BEDSTEAD WITH ORIGINAL DRAPERIES AND FRINGES HEPPLEWHITE PERIOD
EXHIBITED BY A. D. NARRAMORE, 77, NEWMAN STREET, OXFORD STREET, W.

Among the exhibits of actual historic as well as merely decorative value, is a finely-carved buff and gold

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SET OF THREE DRESDEN FIGURES, THE MUSES (MARKED) 5¼ IN. HIGH EXHIBITED BY MORTLOCKS LTD., 466 TO 470, OXFORD STREET, LONDON, W.

PAIR OF EARLY MINTON VASES, 13½ IN. HIGH, PAINTED WITH CUPIDS AND TROPHIES MAZARINE PERIOD EXHIBITED BY MORTLOCKS LTD., 466 TO 470, OXFORD STREET, LONDON, W.

TWO OF THE ORIGINAL DRAWINGS BY SIR THOMAS LAWRENCE, P.R.A. EXHIBITED BY THE EDWARD GALLERY, KING STREET, ST. JAMES', S.W.

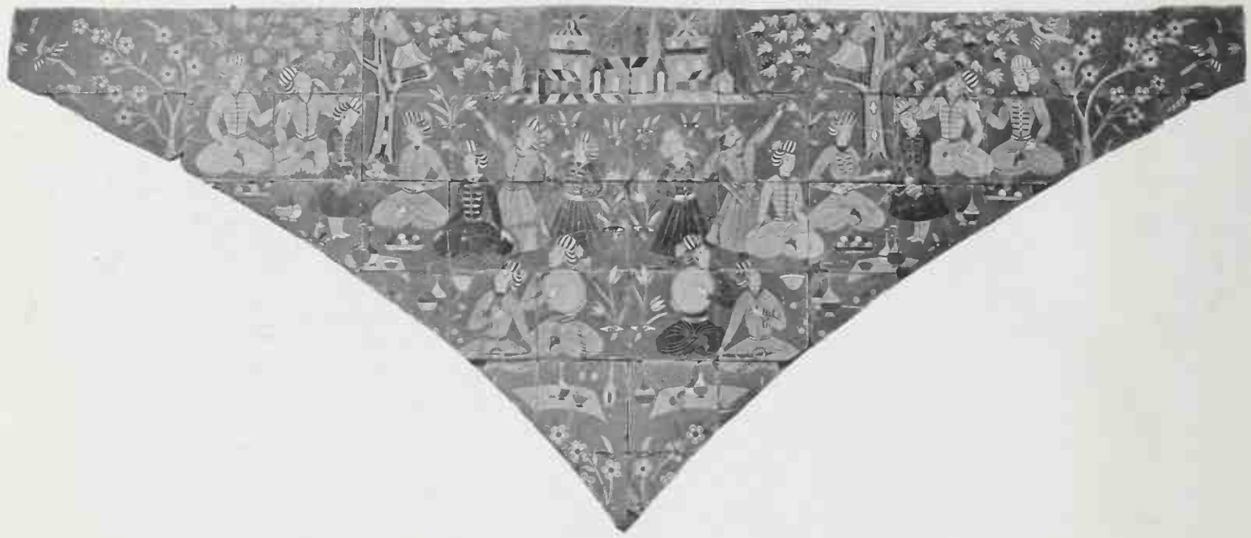
State bedstead by Hepplewhite, with its original hangings, from Tracy Park, and a wonderfully life-like bust of the great Protector, both forming part of the interesting collection which holds the place of honour at the top end of the Queen's Palace.

Extremes should always meet, so that it is an easy and natural transition from garden ornaments, the most vigorous and enduring form of domestic art, to filmy laces and dainty embroideries representing all that is fragile, feminine, and fascinatingly ephemeral in artistic handicraft. Anyone interested in these industries will be amply rewarded by a careful study of the catholic representative specimens of Italian, Flemish, French, and British laces, the last-named definition including every known description of Irish examples.

Fine pieces of old lace are frequently endowed with individually romantic associations. Here in the Queen's Palace, indeed, is a rare flounce of old Flemish lace, whose history, as attested by documentary evidence, would well nigh furnish the complete plot of an historical romance. Here it is. The flounce in question was made by the Princess Louise de Bourbon-Condy, who was affianced to the Comte d'Artois, as part of her marriage trousseau. Her fiancé dying before the nuptials had taken place, the heart-broken lady entered a Benedictine convent, taking the lace flounce with her. Here it was adapted to the service of Mother Church, being used as the trimming of an alb, and, finally, on the princess's death, was bequeathed by her to the convent, together with the rest of her property. *Sic transit gloria mundi!*

VENETIAN TROPHY IN SCHMELZ GLASS AND GILT BRASS WORK EXHIBITED BY F. G. HARRISON, 30, KING STREET, CHEAPSIDE, E.C.

In the good old days of the Renaissance, when both here and abroad Trade Guilds were powerful corporations, not only in name but in deed as well, every apprentice, no matter to what craft, had to serve his full term with satisfaction to the elders of his Guild before being admitted to the coveted membership. To celebrate this momentous event in his life, the newly elected craftsman presented his Guild with the finest specimen of his skill in his particular craft that he was able to produce. These presentation pieces are, naturally, not only very valuable, but almost impossible to acquire, since they were the inalienable property of their respective Guilds, most of which still exist and have



PERSIAN TILES EXHIBITED BY THE PERSIAN ART GALLERY, NEW BOND STREET, W.

their being, though bereft of the powers and glories that were theirs in the early and operative days of their existence.

This being the case, visitors should seize the chance now offered of inspecting the fine early seventeenth century Venetian "trophy" of "Schmelz" glass, elaborately mounted in gilded copper work in the form of a goblet, which, without doubt, formed the presentation piece of an artificer on admission to his Guild—probably that of the brass-workers or maybe the glass-blowers, since the manufacture of "Schmelz" glass was one of the oldest and most jealously guarded secrets of that great Venetian fraternity, and its fame dating back to the fifteenth century. These beautiful specimens of the glass-blower's art usually resemble agates, jaspers, aventurine, and other semi-precious stones, and are rarely to be met with outside museums and great private collections.

Though not strictly "Ancient Art," many of the works exhibited by Mr. P. Hedley, the designer of the great seal of the Exhibition, and also of its commemorative medal, are quite classical enough in treatment and appearance to justify their inclusion in these articles. This is especially the case in his large green bronze medal of "Levitius Valerius," *alias* Lewis Waller, playfully alleged by the artist to have been found during excavations near the Palladium, where his famous sitter first gave Mark Antony's great speech over Cæsar's bier from Shakespeare's play of that name. There are also many other plaques and busts in oxydised silver, and wonderfully green and corroded bronze, whose artistic treatment is quite in harmony with their classically ancient appearance.

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